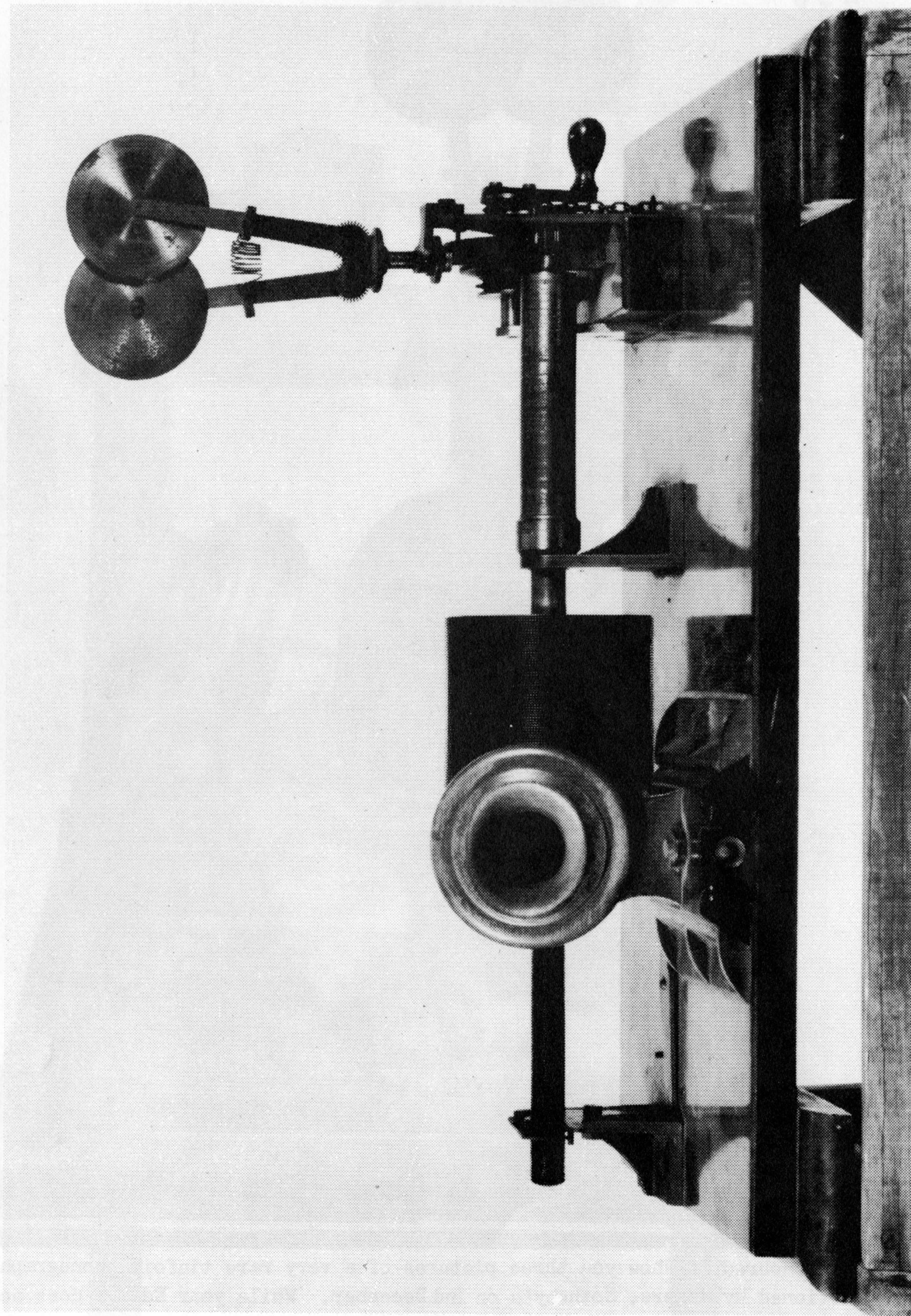


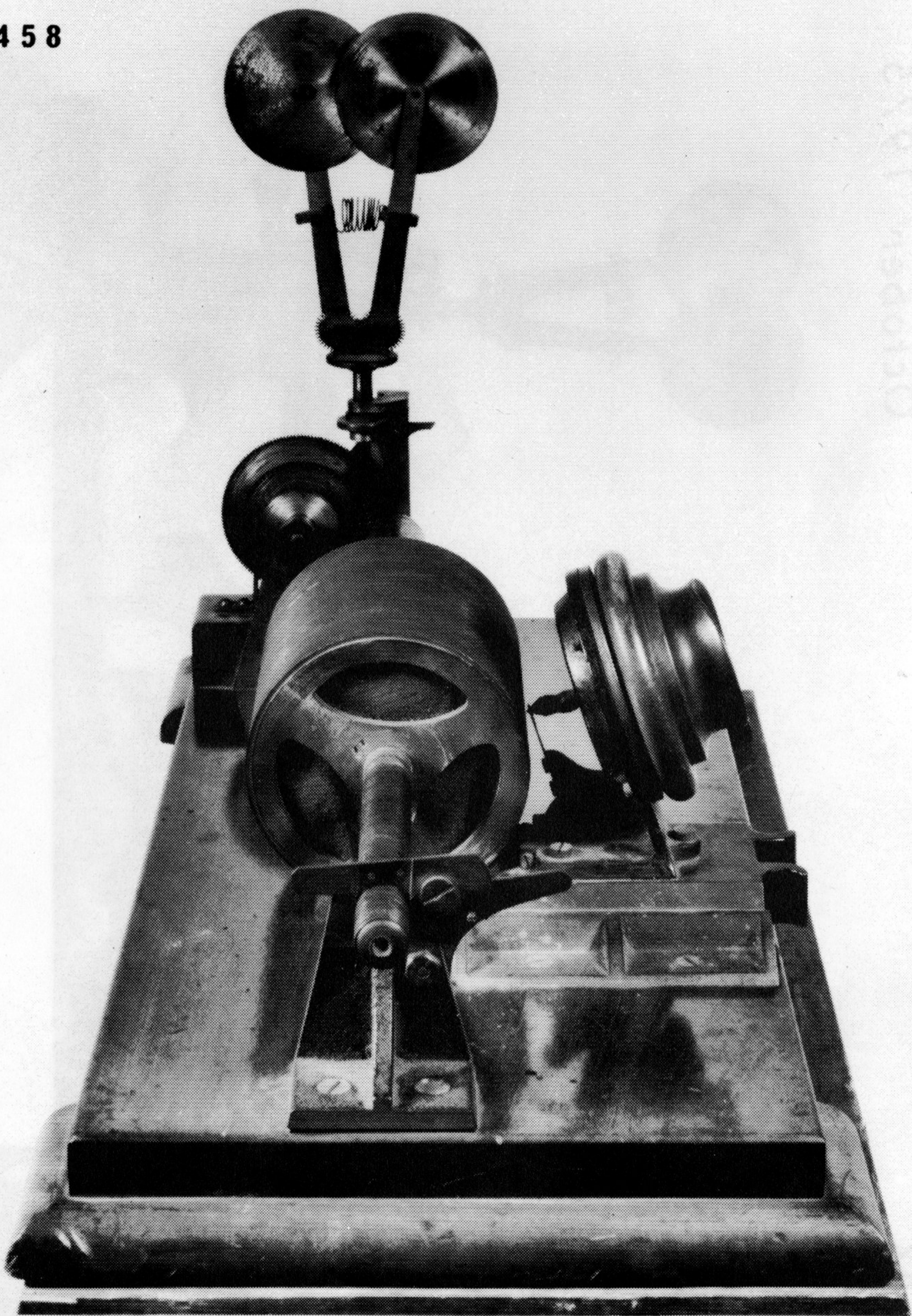
The Talking Machine Review

INTERNATIONAL

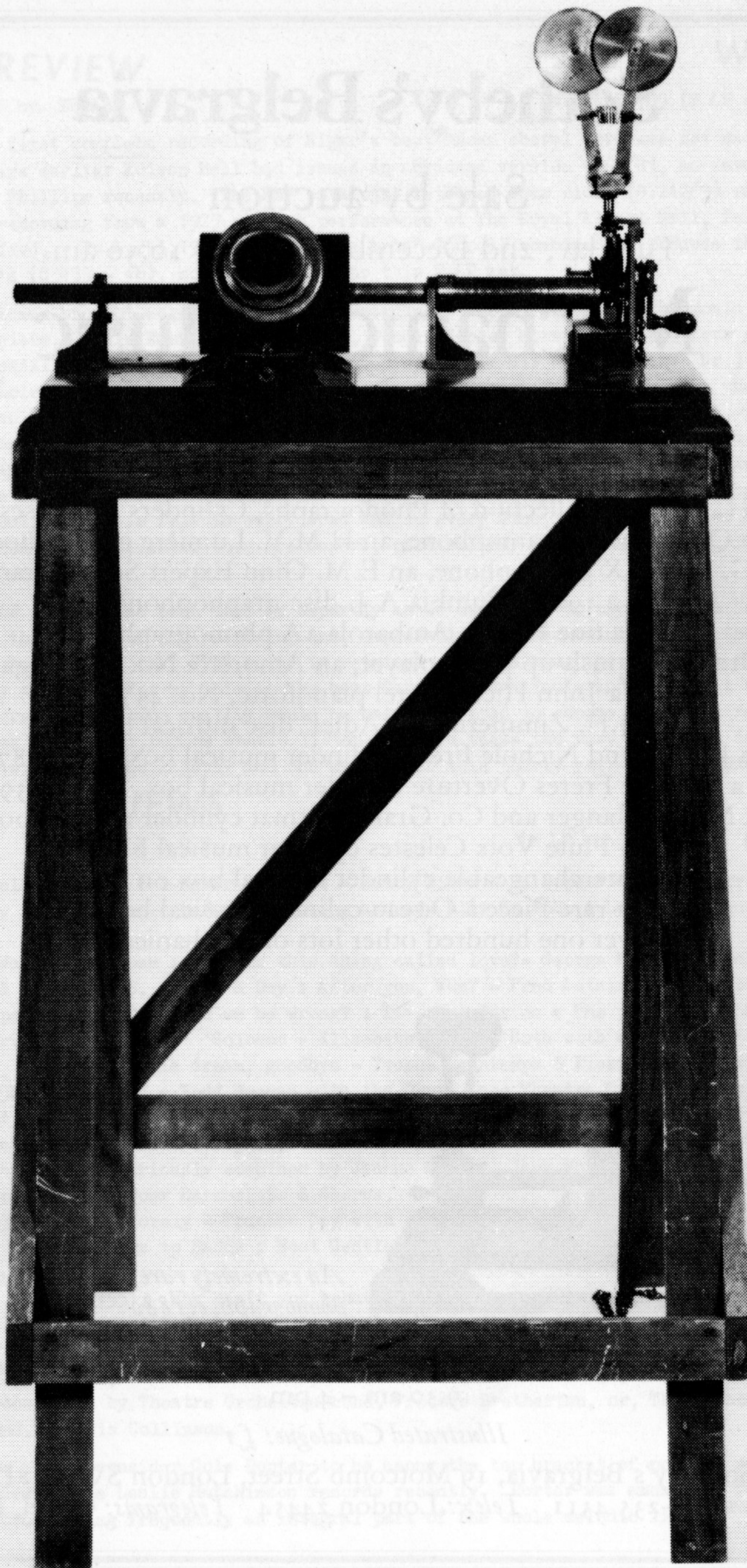
No. 36

October 1975





We are honoured to show you three pictures of a very rare tinfoil phonograph which will be auctioned by Messrs. Sotheby's on 2nd December. While your Editor does not claim to know the maker he does notice that it is similar to tinfoil phonographs designed by Augustus Stroh circa 1880. It is weight-driven.



Sotheby's Belgravia

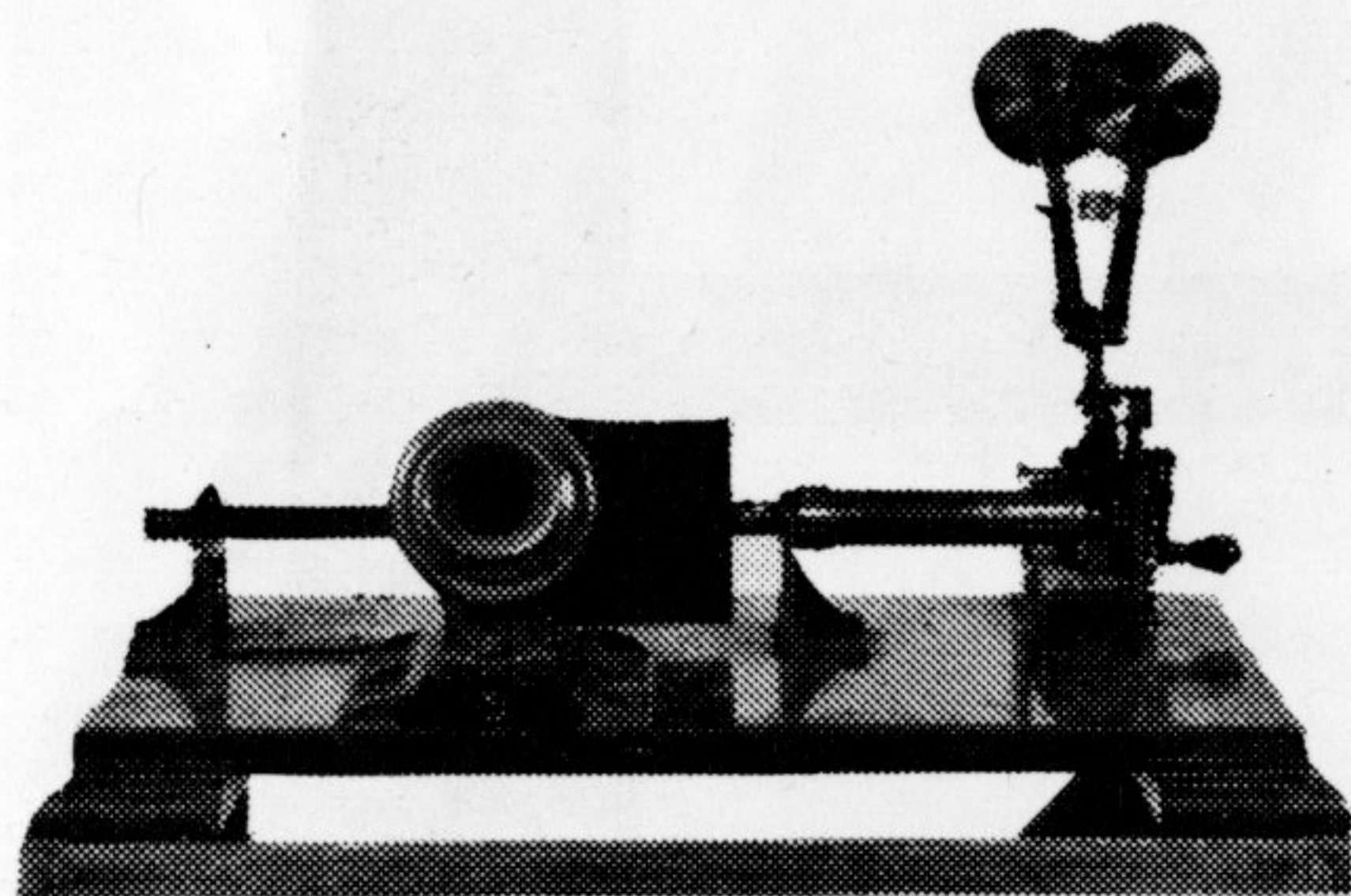
Sale by auction

Tuesday, 2nd December, 1975 at 10.30 am

Mechanical Music

including

the item illustrated,
 a collection of 7 inch Berliner records,
 the H.H. Annand Collection of Phonographs, Cylinders and Discs, Part I,
 an Operaphone gramophone, an H.M.V. Lumière gramophone,
 an E.M.G. Mark IX gramophone, an E.M. Ginn Expert Senior gramophone,
 a 1902 Columbia A.J. disc graphophone
 a fine Edison Ambarola 1A phonograph,
 an Orchestral push-up piano player, an Amorette No. 16F Organette,
 a John Hicks barrel pianoforte, No. 437,
 a J.H. Zimmermann 'Adler' disc musical box,
 a key-wound Nichole Frères cylinder musical box, No. 25876
 a Nichole Frères Overture cylinder musical box, No. 24239,
 a Mojon Manger and Co. Grand Format cylinder musical box,
 a Flute Voix Celestes cylinder musical box,
 an interchangeable cylinder musical box on stand,
 a rare Piece à Oiseau cylinder musical box
 and over one hundred other lots of Mechanical Music



*An extremely rare weight-driven Tinfoil
 phonograph, c. 1880*

Viewing three days prior to sale, including Saturday 29th November,
 9.30 am – 4 pm

Illustrated Catalogue: £1

Sotheby's Belgravia, 19 Motcomb Street, London SW1X 8LB
 Telephone: 01-235 4311 Telex: London 24454 Telegrams: Gavel, London

RECORD REVIEW

JOHN WANT 461

"DREAM OF GERONTIUS" by ELGAR.

HMV. RLS 709 (2 LP set = £2.95)

Paradoxically the first complete recording of Elgar's best-known choral work was not made until April, 1945, although many years earlier Edison Bell had issued an abridged version (591/8), an immaculate copy of which was auctioned at Phillips recently. The HMV catalogue retained four sides (D1242/3) salvaged from the disastrous attempt at recording from a 1927 concert performance at The Royal Albert Hall, far longer than the recording really justified. In April, 1945, HMV and the Arts' Council combined to produce the first complete recording on twelve 78's (C3435 - 46), now transferred to this 2-LP set.

Remarkable talent was brought together for this recording: the Liverpool Philharmonic Orchestra, the Huddersfield Choral Society, Heddle Nash, Gladys Ripley, Dennis Noble, Norman Walker - four great soloists none of whom alas, is still with us. Nor is their beloved conductor Sir Malcolm (then Dr.) Sargent - then perhaps the greatest choirmaster in a country whose choral singing is renowned throughout the world. How was it all achieved in those grey days of 1945? Be that as it may, the performance is breath-taking and Heddle Nash shows himself to be the Gerontius for which he was, by the time of the recording, famous. His mastery is apparent from the way in which he sings this difficult part, apparently without effort, and the way in which he deals with the numerous changes of tempo in the work. But it is not just his technique that invites admiration. He is Gerontius - it is felt in every word and in every line. In singling out Heddle one must be careful not to forget the other soloists: they are superb, particularly Gladys Ripley who, incidentally, died when only 47.

The transfer to LP from 78 has been done as expertly as we have come to expect but a few "difficult" side ends remind us of the origin of the recording and, expectedly, the recording has not the sharp "attack" of the modern LP. Somehow some of that "78" sound is retained - something that the true collector understands and readily accepts. For me this is the best Gerontius available and excellent value at £2.95. The collector who prefers modern sound quality would be better advised to choose the Decca recording under Britten or the HMV under Barbirolli, but he should listen first to these two very different interpretations before buying. But he will miss the majesty and the mystery of this thirty-year-old recording.

RECORD REVIEWS

E.B.

COLE PORTER in LONDON

(2 LP set) WORLD RECORDS SHB 26

The Eclipse, 1919. Chelsea Bridge : I never realised = Nancy Gibbs & J. Pope-Stamper & Garrick Theatre Orch.
A Night Out, 1920. Why didn't we meet before?: Looking around = Lily St. John & Leslie Henson & Winter Garden Theatre Orch.

Wake Up & Dream, 1929. Wake up & dream : What is this thing called love? = George Metaxa & orchestra

Gay Divorce, N.Y. 1932 & London 1933. Night & Day : After you, Who? = Fred Astaire & orchestra

Nymph Errant, 1933. Experiment : How could we be wrong? : It's bad for me : The physician : Nymph Errant = Gertrude Lawrence. Solomon = Elizabeth Welch. Both with orchestra.

O Mistress Mine, 1936. Goodbye, little dream, goodbye = Yvonne Printemps & Pierre Fresnay with orchestra.

The Sun Never Sets, 1938. River God = Todd Duncan with the Drury Lane Theatre Orchestra, cond. Charles Prentice.

Anything Goes, N.Y. 1934, London 1935. Anything goes : I get a kick out of you = Jeanne Aubert & the Four Admirals. You're the top : Be like the Bluebird : All through the Night : Blow, Gabriel, Blow = Sung variously combined by Jeanne Aubert, Jack Whiting, Sydney Howard, The Four Admirals, The Four Harmonists & Chorus.

The Fleet's Lit Up, 1938. It's d'lovely = Frances Day with orchestra.

Black Velvet, 1939. My Heart Belongs to Daddy : Most Gentlemen Don't Like Love = Pat Kirkwood with part of Jack Hylton's Orchestra.

Kiss Me Kate, N.Y. 1948, London 1951. Why can't you behave? : Wunderbar : So in Love : I hate Men : Were thine that special face : Too darn hot : Where is the life that late I led? : Always true to you in my fashion : So in love : Brush up your Shakespeare. Sung variously combined by Julie Wilson, Patricia Morrison, Bill Johnson, Archie Savage, Danny Green & Sidney James. Accompanied by Theatre Orchestra cond. Freddie Bretherton, or, The Palace Theatre Orchestra cond. Francis Collinson.

Readers will know that I consider Cole Porter to be among the top bracket of popular song writers, having thus inferred when reviewing the Leslie Hutchinson records recently. Porter was among the few whose verse was as important as the chorus, being frequently an integral part of the whole melodic line.

Of the many shows mentioned here, "Kiss Me Kate" is the only one I saw 'in the flesh'. But becoming historical, many Americans do not know that Cole Porter supplied tunes for 'The Eclipse' and 'A Night Out' so soon after World War I. Bing Crosby much later recorded "I never realised" but on hearing this original version one realises that poor Bing just missed the whole point of the song! (Not heard on this reissue, 'The Eclipse' had the great Teddie Gerrard in the caste. Can we have a World Records reissue of her please? - I can help a little!) Clifford Grey who supplied the lyrics to Porter's two songs in 'A Night Out' himself went to U.S.A. where he gained greater fame. Many of the songs in this reissue were 'adopted' into the plot having already a separate existence. Some of the shows had begun their runs in USA before coming to London, while 'Wake Up & Dream' started in Manchester, then London before going to New York. In Britain the handsome George Metaxa provided a warm & sensuous "What is this thing called Love?" (contrasting with the polished, perhaps aloof, version of Leslie Hutchinson).

While the world recalls 'Gay Divorce' by the song "Night and Day", Fred Astaire recalls that it was "After You, Who?" which initially attracted him. On re-hearing, one must agree that there is much to recommend it.

'Nymph Errant', written especially for C.B.Cochran and London featured Gertrude Lawrence. To me, Porter's songs for her are preferable to those of others. "The Physician" has been played so often on the mass-media that the cunning syncopation of "How could we be wrong" and "It's bad for me" have been shamefully eclipsed. (Incidentally, a passing thought made me wonder how Marie Lloyd would have rendered "The Physician" - say, at a slightly slower tempo.) "Solomon" has long been a favourite of mine, here expertly treated by the exquisite Elizabeth Welch.

Mr. Gammond, who wrote the sleeve notes feels that Miss Jeanne Aubert did not compare with Ethel Merman who had been in the New York version of 'Anything Goes'. Maybe! If you too can recall how the tunes from this show were churned-out via the radio at the time by 'all & sundry' just listen to the saucy inflection of Miss Aubert whose French 'je ne sais quoi' will bring you a fresh vision of the songs which you never realised were there!

Somehow I feel that Miss Day does not quite bring out the quality of "It's d'lovely", whereas Pat Kirkwood's two songs from 'Black Velvet' are just right. She should have recorded the other song instead of Frances Day.

Not merely because I saw 'Kiss Me Kate', I think that Cole Porter had entered a new period after World War II. This show exemplifies it. There was comedy, provided in London by Danny Green & Sidney James - "Brush up your Shakespeare", comedy & sophistication in "Always true to you in my fashion", swing in "Too Darn Hot" and a mature love-song in "So in Love".

A fine tribute to Cole Porter in a two-lp set via the medium of a group of top artistes. (And a masterpiece of an old photograph of Aldgate, London, with its period buses and trams on the sleeve.) The transfers from the originals have been again expertly done by John Wadley, including the rare 1919 items.

Now we pass to the world of I V O R N O V E L L O via original cast recordings reissued.

On WORLD RECORDS SH216:-

Crest of the Wave, 1937. Why isn't it you? = Dorothy Dickson & Walter Crisham : Haven of your heart = Olive Gilbert : If you only knew = Dorothy Dickson : Rose of England = Edgar Elmes.

With the Drury Lane Theatre Orchestra cond. Charles Prentice, Mus.Bac.

Arc De Triomphe, 1943. Waking or sleeping : Man of my Heart = Mary Ellis. Dark Music = Elizabeth Welch. Easy to live with = Mary Ellis and Peter Graves.

With the Phoenix Theatre Orchestra cond. Tom Lewis

Gay's the Word, 1951. It's bound to be right on the night : Gaiety Clad : Bees are Buzzin' : If only he'd looked my way : Vitality = Cicely Courtneidge.

On such a night as this : Finder, please return = Lizbeth Webb

A matter of minutes = Thorley Walters

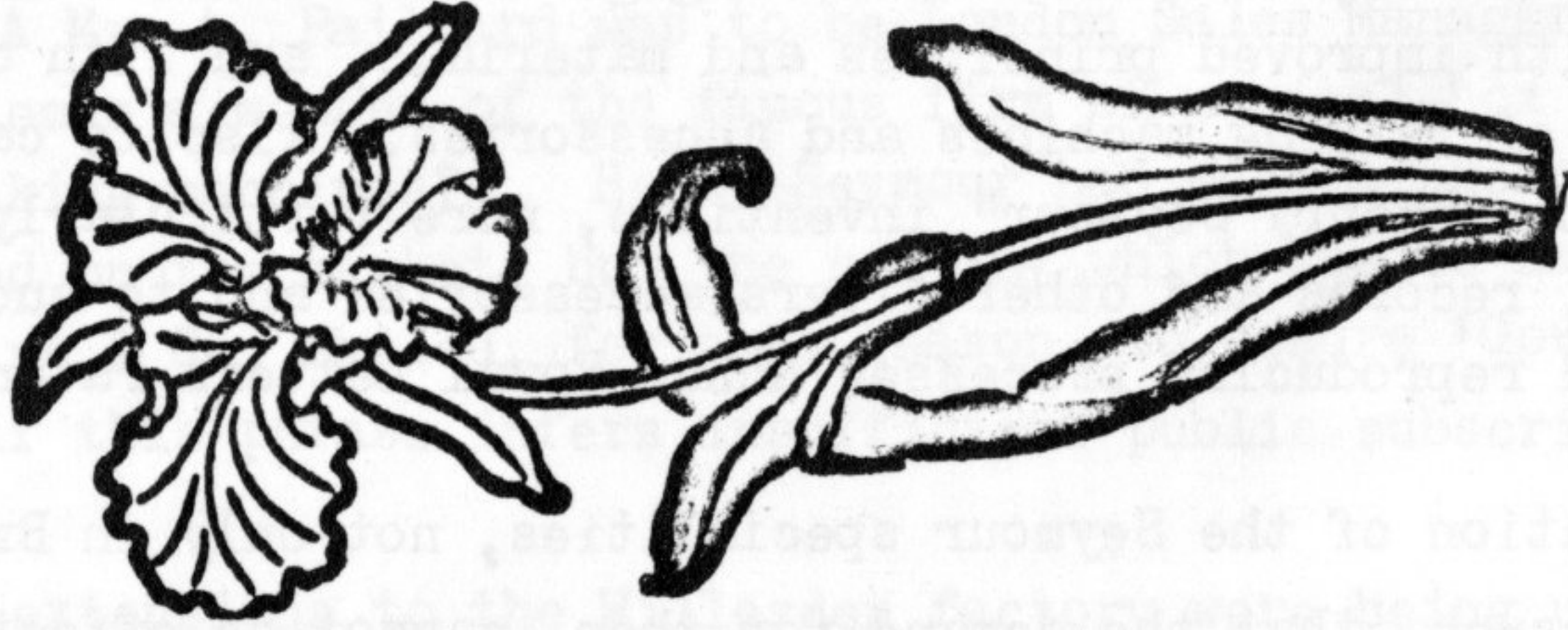
Sweet Thames : Guards on Parade : Ruritania = Lizbeth Webb, Cicely Courtneidge & Chorus

With Theatre Orchestra cond. Bob Probst.

The writers of the sleeve-notes, Messrs Mander & Mitchenson, compare the work of Ivor Novello with that of Franz Lehar. This is very fair. He was in a different world to Cole Porter. He exemplifies my personal theory (having nothing to do with music)

= continued on page 503 =

Shortly Ready!



We have the pleasure to announce that the first series
of the new

Russell Indestructible RECORDS

will be ready early in September.

Unbreakable. Will not injure a genuine sapphire.
PURITY OF TONE.

Send for Lists to

F. M. RUSSELL & Co.,

Junction Works, Hythe Road,
Willesden, N.W.

THE RUSSELL INDESTRUCTIBLE CYLINDER RECORDS

F. ANDREWS

The Russell Indestructible Cylinder Record was the "Brain Child" of Henry Seymour who had been active as an inventor and commercially during the first decades of this century. His activities revolved around both disc and cylinder records and machines, but I shall deal here with his phonographic activities.

As early as March 1905 he was already advertising the "Henry Seymour Diaphragm" at 12 shillings and sixpence each. By February 1906 he was manufacturing the improved and entirely "New Model Henry Seymour Microphonic Reproducer" which was offered at 12s.6d each fitted with either a "Double Glass Pneumatic" or a "Perforated Carbon" diaphragm.

In May, 1906, it was reported that Seymour had been experimenting with "Moulded Concert Cylinder Records" which were expected soon to be placed on the market. However, during the next two months he moved his place of business to Goswell Road, London E.C. and it was there, it was reported in July, 1906, that he made "Master Records" as a Private Service to musicians and other artistes. He also put on the market another device which he titled the "Seymour Patent Adjustable Recorder", which sold for 12s.6d. each.

September came and went without any further news of the expected Moulded Concert Cylinders, but "The Henry Seymour Improved Attachment" at 10s.6d. was advertised shown fitted to a Pathe Perfect machine with its "floating" Orpheus Reproducer. Earlier, in August, it had been announced that Henry Seymour had perfected a new type of indestructible record made of new materials and that moulded Concert sized cylinders could be expected in September. These never appeared either.

Up to this point Seymour had been trading as "The Microphonograph Company", manufacturers of reproducers and other associated articles for phonographs, but during September there was announced a new company "Henry Seymour, Limited". A prospectus was advertised in October with a first Public Issue of 5,000 shares at £1 each, costing 1 shilling upon application, 4s. on allotment, then 7s.6d. on 1st. January, 1907, and the last 7s. 6d. on 1st. April. Not more than 200 shares were to be allotted to any applicant as the Company was founded on the co-operative principle. The Directors were given as Henry Seymour, Patentee and Manager of the Microphonographic Company; Ernest A. Hamilton Burgoyne, of Burgoyne, Blanchard & Co., proprietors of the Blanchard Patents of 30. Craven Street, London W.C.; James Gray Mechanical Engineer, Salisbury Mansions, Haringay, London N; Louis Berlyn, Company Secretary of Elm House, Brixton, London SW; and Johnson Smith, A.S.A., Chemist, Devon Lodge, Alexandra Road, London NW. The Secretary of the Company was W.J.Pope of 291, Goswell Road, London EC.

The object of "Henry Seymour, Limited" was to engage in the manufacture of improved disc and cylinder records with improved principles and materials, and with disc and cylinder phonographs and other types of talking machines and accessories. Also to carry on the business of manufacture of the "Henry Seymour" inventions, more particularly those relating to talking machines, blanks, records and other divers accessories and to such other improvements in sound-recording and reproducing processes under Royal Letters Patent granted to him etc. etc.

"The increasing reputation of the Seymour specialities, not only in Britain, but in many parts of the world, is such that the demand for them cannot be effectively met under existing manufacturing arrangements. In addition to these specialities, various new processes

have been perfected by Mr. Seymour, and only await adequate capitalisation in order to turn them to commercial account. These processes apply particularly to new methods of sound recording and duplication of records by moulding. More extensive premises and machinery have become indispensable, and the present undertaking has been initiated for the sole purpose of providing capital on that behalf."

Mr. Seymour, for the sum of £250 purchased the rights to his own inventions, "in perpetuity" and the Managing Directorship of the new Company, and also the right of 5% of the profits exceeding £1,000 per annum and for one year at least his Microphonograph Company was to act as Sole Agent at the regular rate of commission.....

"The aim of "Henry Seymour Limited" will be to specially appeal to the artistic public and nothing will be spared in the attempt to transform the phonograph from a mere mechanical novelty into a really scientific and artistic instrument" "The registration, under the Act of 1893, entitles subscribers (including minors above the age of 16) to rank as members of a co-operative society, who have representative control in the management.".... Under this registration, therefore, there can be no fear of financial "swamping" so ruinous in its affect upon the small inventor and the scheme is calculated to appeal to that large class of small investors who are also dealers in phonograph goods, the more so as dealers who are subscribers will receive special trade concessions".

The announcements concerning the new Company and the Prospectus published on 15th. October, 1906, appear to be the only evidence for the existence of this Company. Perhaps insufficient subscriptions were received to allow the Registrar of Joint Stock Companies to permit "Henry Seymour Limited" to commence business.

The Company proposed to start manufacture of a standard-size indestructible cylinder record "to be as smooth and silent as the Edison wax records" and hoped to use a raw material which would be non-flamable and odourless. "The wax record is doomed, and we intend to supersede it altogether!" An advance copy of some such record was sent to the offices of "The Talking Machine News", whose personnel, unfortunately, merely noted its arrival but made no comments on its qualities as a new product!

December, 1906, arrived and disappeared forever, but no sign of the new Seymour Indestructible record on the market.

In January, 1907, it was announced that Henry Seymour, with his new indestructible cylinder was about to introduce a phono-cut indestructible disc record. The cylinders were still not on the market. From another firm, Messrs. F. M. Russell & Co., of 16, St Helens Place, London EC., and of Gamage's Buildings, London EC., builders of motor cars, railway wagons and such-like products, whose factory was at Cumberland Place, Willesden, London NW. came the announcement that they had secured the services of Mr. Henry Seymour to be Superintendent of an extension of their factory to make talking machines, disc records and cylinder records. A Mr. A. Paillard was to be London Sales Manager & Representative. (Was the latter gentleman a member of the famous firm of musical-box makers who had recently begun making talking machines?). Henry Seymour had made a phono-cut disc (before the Neophone appeared on the market) but the company which was to manufacture it, Messrs. Armstrong, Ashling & Co. failed, for some reason, to secure 'Government support'. This author wonders if this phrase infers insufficient public subscription to permit its Registration.

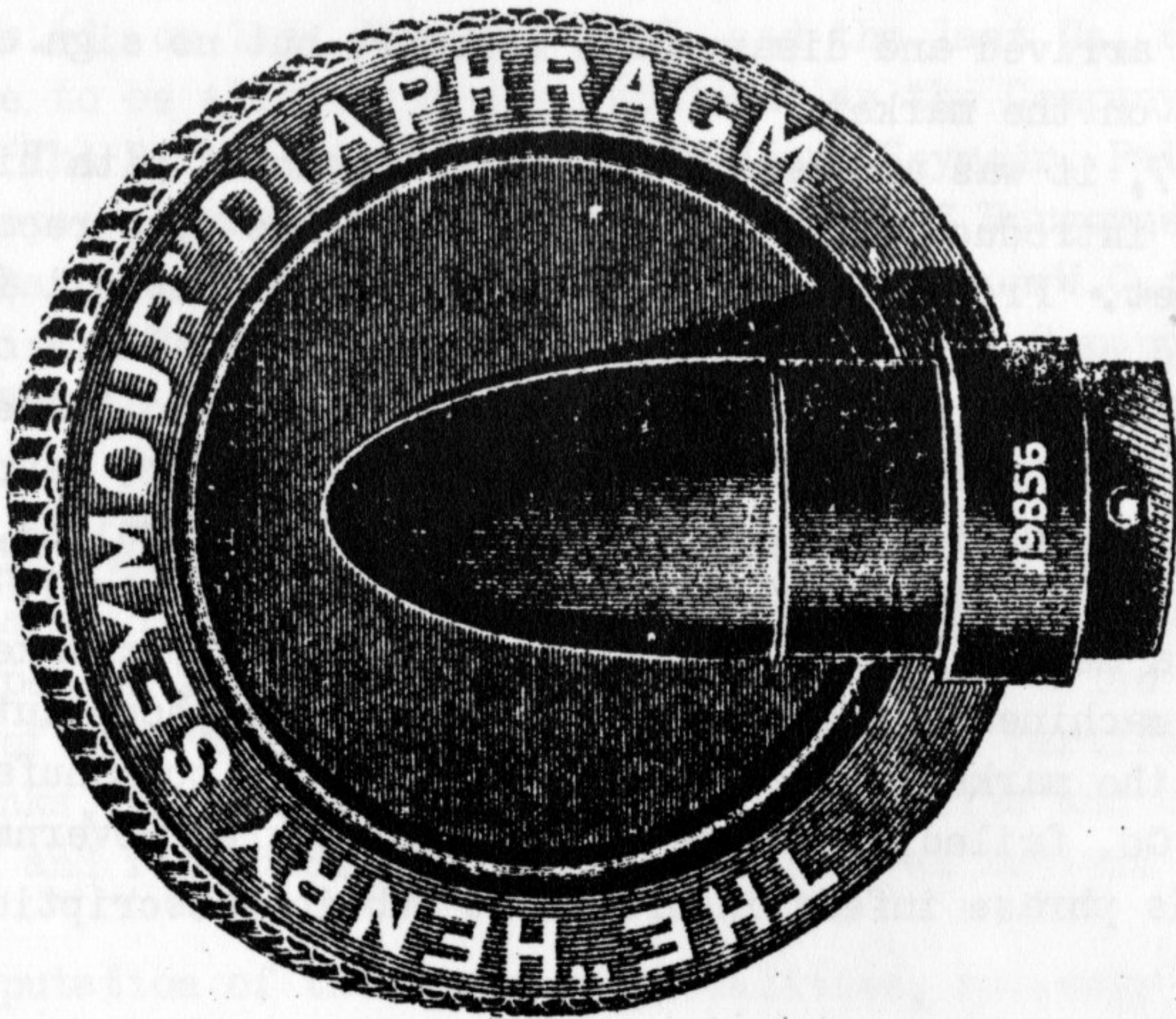
While the extensions to the Willesden factory were being undertaken a temporary

The "Henry Seymour" Reproducer

HAS each season been marked by successive improvements, and the 1906 model has been conceded by the experts to be the best on the Market. But the new 1907 model eclipses all predecessors, and no further improvement is either possible or desirable. It is fitted with metal screwed rims, so that the tension of the diaphragm can be easily adjusted, and new diaphragms substituted for broken ones with a minimum of trouble. It stands alone for its perfection of tone and realism of volume. It challenges all rivals.

ADAPTABLE TO ALL CYLINDER MACHINES.

Special Carrier Arms for Edison Machines, from 10s. 6d. to 12s. 6d.
Send for Full Particulars.



THE SEYMOUR AMPLIFYING HORN.

56-in., 63s. 42-in., 21s.

Packing crates, 2s. extra.

These Horns are undoubtedly the best on the market, the body is made of stout hammered steel richly enamelled, the spun flare is copper or brass, well polished. They have also the correct taper and shape, and yield a rich solid tone without metallic clang.

F. M. Russell & Co., Sole
Manufacturers,
16, ST. HELEN'S PLACE, BISHOPSGATE, E.C.

factory was to be operated at Eyre Street, Clerkenwell, London EC. It was announced in February, 1907, that F.M. Russell and Co. were taking over the responsibility of running the premises of Henry Seymour at 291. Goswell Road, (the Microphonograph Company) which were to become the Showrooms for the new machines and records when they began to issue from the new factory in an expected six months time. February, too, saw the publication of a letter to the trade which stated that "within a few weeks there will be put on the market and improved indestructible cylinder record of the full length standard size which will be known as the 'Seymour Record'".

On 4th. March, 1907, Henry Albert Seymour's application for the word "Stereolite" to be registered to him as a trade mark was filed by the Registrar at the Patents Office in London. Seymour's address of 291, Goswell Road was given. This application seems never to have become registered, nevertheless Seymour's 'Stereolite' Indestructible records were advertised as being due for sale in April. Bernard Turner, principal tenor of Holy Trinity Church Choir (Sloane Square, London) was stated to be under contract.

An article in the "Phono Trader and Recorder" for March stated :-

"The New Seymour Indestructible Cylinders are well on their way, and it is expected that the first sample list, of considerable variety in the matter of title, will be ready for the market about the middle of the present month. We have had the pleasure of hearing some new masters and are quite certain of the success of their proximate appeal to the trade and the public. Among those who have already made records are such well-known artistes as Mr. Edgar Coyle, Mr. Montague Borwell, the famous baritone, Miss Elise Kahn (a soprano new to the trade but of the first rank in concert work), Mr. Percy Watson (a tenor possessed of a lovely voice and considerable artistic temperament), Mr. Wilson James, humorist, Signor Barsotti (the Italian flautist), Mr. Albert German, baritone, Miss Marie Burnett, mezzo-soprano of the Carl Rosa Opera Company. Piano solos have representation in two different styles in the work of Professor Herne and Mr. A. Dubbins. Orchestral selections figure in the list by the performances of the London Operatic Orchestra, a combination of the best talent from the Grand Opera Houses, and the London Military Band for the more florid and popular type of brasswork.

"In future, the company offer the work of such artistes as Miss von Pirch, the renowned soprano, Mr. Chesterton Froude, a foremost pupil of Mr. Lloyd Chambers, Miss Weir, a new and promising contralto, and this does not exhaust, by far, the list of artistes whose work will give the highest artistic value to the company's products. It is largely due to the nice discrimination of voices and artistes that the ultimate success of the company will depend in the future of the talking machine industry, and we gladly record the fact that the latest entrant in the field has a keen perception of the fact.

"Just before going to press we had the pleasure of hearing a sample record of the new Seymour 'Stereolite' Indestructible Records. The tone was wonderfully clear and mellow and what the Company have claimed in the way of eliminating scratch they have certainly succeeded in doing."

Already announced as on sale (since January, 1907) were the '1907 Model' of the 'Henry Seymour Reproducers' with special carrier arms, selling at from 10s.6d. to 12s. 6d. each.

But no records appeared!

In May the public was told "The first list of the Seymour Indestructible Records"

SPECIAL.

The New RUSSELL RECORDS PIANO LIST.

We have great pleasure in introducing these Pianoforte Solos by a most brilliant performer—

VIGGO KIHLM—

the tone of the piano itself is very fine, and the playing PERFECT.

SEND FOR LISTS Nos. 1 and 2, to

F. M. RUSSELL & CO., JUNCTION WORKS, WILLESDEN, N.W.

No. 37. Song Without Words <i>Tschaikowski.</i>	Played by VIGGO KIHL.
No. 38. Minuet .. <i>Mozart.</i>	
No. 39. Song Without Words (No. 1) <i>Mendelschn.</i>	
No. 40. Hungarian March <i>Liszt.</i>	
No. 41. Valse ... <i>Chopin.</i>	
No. 42. Rigoletto Paraphrase <i>Liszt.</i>	

shortly ready, price one shilling and sixpence each."

Then complete silence seems to have fallen upon the venture until September, 1907, when it was divulged that the "Russell Indestructible Records would be ready that very month!" "They will not injure a genuine sapphire - send for lists." At last the public was being served! But no lists were published in the journals in September, nor in October, but then the November periodicals at last had lists, which back-dated to October. The price, as it transpired was one shilling each, and there had been fourteen months' wait since the first announcement!

I do not know why the name was changed from "Seymour" to "Russell", but the fact that Henry Seymour saw fit to bring suit against F. M. Russell & Co. for breach of contract would seem to be connected! The Action was set down for hearing as a special jury case and Judgement was given in favour of F. M. Russell & Co. in March, 1909.

There is evidence against this assumption because, although it was F. M. Russell & Co. who advertised the records from September, 1907, through to February, 1908, it was not until February, 1908, that the advertisements of the Microphonograph Company made the point that they were the sole manufacturers of the Seymour products, their previous advertisements having credited F. M. Russell & Co. as manufacturers! So the "break" occurred subsequent to placing the records on the market.

The last advertisement of January, 1908, alleging Russell's firm still the manufacturers, offered the '1908' model of the 'Henry Seymour Diaphragm'; Phonograph Horns of Hammered Steel, enamelled and with a brass flare, size 42-inches, priced at £1 - 1s; Sapphires at one shilling each, and diaphragms made from Carbon, Mica, Glass, Vulcanite, Celluloid or Metal."

The "exclusive" advertisement in February, 1908, had the "Henry Seymour Reproducer", 1908 Model, on sale for 12s. 6d.

After the December, 1907, list of the Russell Indestructible Record, no more appeared. It is undetermined whether any more than the list following were manufactured. Any such information will be welcomed by the Editor.

THE RUSSELL INDESTRUCTIBLE CYLINDER RECORDS.

Cat. No.	Issue date	Title	Artiste
1.	Oct.07	If thou wert blind(N.Johnson)	Elsie Werner
2.	Oct.07	John Adolphus	comedian George Lawrence
3.	Oct.07	The Yeoman's Wedding Song (Piantodovski)	John Morley
4.	Oct.07	Drinking (Old German Song)	John Morley
5.	Oct.07	I'm a roamer ('Son and stranger' - Mendelssöhn)	John Morley
6.	Oct.07	Carnival of Venice (Paganini)	bassoon Phil Langdale
7.	Oct.07	Sylvia, scherzo (Le Thièrè)	Piccolo George Ackroyd
8.	Oct.07	Rugby Parade (O.Oakley)	banjo J. Parslow Jnr
9.	Oct.07	Senegambian (J.Morley)	banjo J. Parslow Jnr
10.	Oct.07	Le Régiment Favori, march (Don Ertle)	Russell Military Band
11.	Oct.07	Austria (Novotny)	Russell Military Band
12.	Oct.07	'Lohengrin' (Wagner) - Introduction to Act.3	Russell Military Band
12A.	Nov.07	Viscount Nelson, march (Zehle)	Russell Military Band

14.	Oct.07	The Entry of the Gladiators, march (Fucik)		Russell Military Band
15.	Oct.07	a) Queen's welcome to Glen Fidoch		The Royal Caledonian
		b) Braes o' Mar c) Masons Apron		Band (Bagpipes)
16.	Oct.07	a) Highland Plaid, march. b) Lord Blantyre, strathspey.		The Royal Caledonian
		c) Lord James Murray, reel		Band (Bagpipes)
17.	Oct.07	a) Jack Tar hornpipe b) De'il in the kitchen		Sergeant R. Taylor
		c) Merry Maids of Sandyside, reel.		(bagpipes)
18.	Oct.07	Come Back to Erin (Claribel)		Edgar Coyle
19.	Oct.07	Marche Indienne (Sellenick)		Russell Military Band
20.	Nov.07	Entrancement (Kennedy)	banjo	J. Parslow, Jnr
21.	Nov.07	Rag-time (Eno)	banjo	J. Parslow, Jnr
22.	Nov.07	Poor Wandering One ('Pirates of Penzance' - Gilbert & Sullivan)		
			whistler	Charles Capper
23.	Nov.07	Les Folies, polka (Waldteufel)	whistler	Charles Capper
24.	Nov.07	Il Bacio (Arditi)	whistler	Charles Capper
25.	Nov.07	'The Gondoliers' (Gilbert & Sullivan) - a selection.		Russell Military Band
26.	Nov.07	'The Merry Widow' (Lehar) - waltz		Russell Military Band
27.	Nov.07	The Galloping Major (Leigh)	comedian	Hal Taggart
28.	Nov.07	Nobody (A. Roger) (made famous by Bert Williams)	"	Hal Taggart
29.	Nov.07	She's proud and beautie-ful (F. Leigh)	comedian	Hal Taggart
30.	Nov.07	Oh, the Merry Widow (Bennett Scott)	comedian	George Lawrence
31.	Nov.07	Kaiser Friederich Marsch		Russell Military Band
32.	Nov.07	The Grave of the Hundred Dead (Kipling)	monologue	Montague Stephen
33.	Nov.07	'The Bohemian Girl' (Balfe) - Overture		Philharmonic Military Band
34.	Nov.07	Abide with Me (S. Liddle) with bells		Philharmonic Military Band
35.	Nov.07	Spring Song (Mendelssöhn)	piano	Professor Viggo Kihl
36.	Nov.07	Menuet in G (Paderewski)	piano	Harold Brooke
37.	Dec.07	Song without words (Tchaikovsky)	piano	Professor Viggo Kihl
38.	Dec.07	Minuet (Mozart)	piano	Professor Viggo Kihl
39.	Dec.07	Song without words, No. 1. (Mendelssöhn)	piano	Professor Viggo Kihl
40.	Dec.07	Hungarian March (Liszt)	piano	Professor Viggo Kihl
41.	Dec.07	Valse (Chopin)	piano	Professor Viggo Kihl
42.	Dec.07	"Rigoletto" (Verdi - paraphrase by Liszt)	piano	Professor Viggo Kihl

"We have pleasure in introducing these Pianoforte Solos by a most Brilliant Performer, Voggo Kihl. The tone of the Piano is Very Fine and the Playing Perfect"

→ s t o l e n ←

It has been brought to my notice that the following were stolen on Sunday, August 24th. 1975-

An Edison "Opera" phonograph

An Edison "Fireside" phonograph

A Pathé cylinder phonograph

Some 120 Blue Amberol wax and concert cylinders.

Anyone being offered anything resembling the above and suspecting them to be the stolen articles is requested to telephone the police at N O R W I C H

As these items were stolen from a securely-locked house collectors are advised to be prudent whom they tell about their collections, and discreet when speaking to general dealers of the less-reputable type (as one must do occasionally).
Ernie Bayly.

March 1st, 1914

INSTRUCTIONS

For

Repairing Victor Motors

AND

Exhibition Sound Box

VICTOR TALKING MACHINE COMPANY

CAMDEN, N. J., U. S. A.

EDITORIAL

We are grateful to Edgar Martin who loaned us the Victor manual for repairing gramophone motors and the Exhibition Sound Box. It was intended for the use of dealers, but we hope collectors will be able to gain some advice from it. The original page size was 10 x 8 inches using large print. So, to economise, we have copied out the text but kept the illustrations at their original size.

* * * *

Biedermann und Czarnikov. We shall, at some future date be publishing a listing of the cylinders made by this Company. Their later issues might even have been named Triumph. Having never seen any, your Editor would be delighted to hear from anyone possessing some with the aim of obtaining a picture of a box to accompany the listing.

* * * *

I have received many enquiries about the non-appearance of the book which Mr. Allen Koenigsberg advertised in these pages many moons ago and for which he collected money giving the impression that its publication was imminent. He has met with production difficulties, and although I am sure of his honesty and that those who have paid will receive their books eventually, perhaps the advertisement was a little premature.

CAUSES FOR TROUBLE

Irregular running, noise or sluggishness can always be traced to one of three causes, which are lack of lubrication, incorrect adjustment or injured or broken parts. When the motors leave the factory they have all been lubricated, adjusted and inspected: so that they run smoothly and quietly and will regulate properly. But occasionally they are very roughly handled in transportation & the motor parts are injured or knocked out of adjustment. Often too, the motor may be exposed to dust or dirt so that its lubrication becomes dirty which does not allow it to work freely. Therefore it is necessary, after each Machine is unpacked and set up, to operate it and observe whether it is quiet and will regulate properly. If it will not, then it should be carefully gone over and the following points taken care of :-

1. LUBRICATION

To lubricate the motor, raise the motor board so the motor may be reached. To do this remove the winding key, take out the two screws in the front corners of the motor board, remove the turntable and turn the automatic brake yoke A (figure 1) to the left far enough to clear the edge of the board. Take hold of the knob in the left hand front corner of the board and raise the board to an upright position (as shown in figure 2). If the lubrication is dirty, the motor should be taken entirely apart and thoroughly cleaned with gasoline. How to do this will be explained under the heading "To Take Down Motor". If it is not dirty, a thorough lubrication of the accessible parts may correct the noise or failure to regulate. This should be done as follows, using Victor Spring Motor Oil and pure vaseline.

F I R S T. - Lubricate the governor friction leather with oil, the governor spindle at each end of the friction sleeve and at each end of the spindle where it enters the governor bearings, and fill all the threads of the governor spindle, and all the teeth of the governor driving gear with vaseline. (See figure 3 for location of parts.)

S E C O N D. - Oil the turntable spindle in its bearing at each end and fill all its threads and all the teeth on the turntable spindle driving gear with vaseline.

T H I R D. - Oil the barrel arbor at its bearings in the top plate, and fill all the teeth in the winding ratchet with vaseline. If the motor has winding gears, oil the bearings of the winding shaft and fill all the teeth of the gears with vaseline.

F O U R T H. - Oil the indicator bearings and friction leather. BE CAREFUL NOT TO PUT ANY OIL IN THE SLOT IN THE INDICATOR LEVER AT THE POINT DESIGNATED BY *. Now lower the motor board into place, turn the brake yoke back into position, replace the turntable and be very careful to see that the brake is OFF so the friction leather will clear the turntable. Also replace winding key. Then run the motor, observing whether it is quiet and regulates correctly. If not, its adjustments should carefully gone over as follows:-

2. ADJUSTMENT

F I R S T. - The brake leather may have been pulled out a little in putting the turntable on to the spindle so that it is rubbing the turntable when the brake is off. If so, take off the turntable and cut a little off the leather so it will clear the turntable when the brake is off.

S E C O N D. - The speed indicator (figure 4) may be out of adjustment. In order to

properly adjust it, its purpose and action should be clearly understood. It is, as its name implies, a speed indicator and not a speed regulator. Its purpose is to show whether or not the motor is running at the correct speed of 78 revolutions per minute or whether or not it is running faster or slower than 78 revolutions, and it will do this, provided it is in working order and its pointer is correctly located on its shaft. This should be tested, as rough handling may move the pointer so that it will not point at 78 on the dial when the motor is running at 78 revolutions, or the pointer may point at 78 when the motor is running faster or slower than 78 revolutions.

To make this test put a piece of paper under the edge of the record, count the number of revolutions of the turntable while playing the record and, if necessary, adjust the speed of the motor by turning the speed regulating screw (figure 4) to the right to increase the speed and to the left to decrease the speed until the turntable is running at 78 revolutions per minute. Now observe the position of the speed indicator pointer (figure 4) and if pointing at 78 on the dial the speed indicator is properly adjusted. If not pointing at 78, take hold of the pointer and move gently to 78. As long as the pointer is not disturbed, its position on the dial will be an accurate indication of the speed of the motor. A test should always be made if the motor seems to be running too fast or too slow when the pointer is pointing at 78 on the dial.

Keep the friction leather (figure 3) well oiled with Neat's Foot Oil (or Victor Spring Motor Oil), so it will run freely on the disc.

Should it become necessary to remove the motor from the motor board, be sure to first remove the speed indicator pointer. To do this, LIFT it from its shaft, being careful not to bend the shaft or pointer.

See that the indicator parts (figure 3) are all free and that its spring is pulling enough to make the friction leather follow the action of the governor friction disc.

T H I R D. - Raise the motor board in the same manner as for lubrication and examine the governor driving gear (figure 3) to see if the top face of the hub rubs the top plate. If so, loosen set screw, and adjust governor driving gear, on the turntable spindle, until the gear is central with the threads on the governor spindle, when the hub should clear the under face of the top plate about 1/32-inch or more. Then tighten set screw firmly. **LET MOTOR RUN DOWN BEFORE MAKING THIS ADJUSTMENT.**

F O U R T H. - See that the governor is free but not too loose endwise in its bearings. If it is tight it will bind. If too loose it will rattle. It should have about from two to three thousandths end play, just so you can hardly feel it. To make this adjustment, release set screw (figure 3) in outer governor bearing and move bearing, until end play is right, then tighten set screw firmly. See that set screw in governor collar is tight. Note whether governor springs are damaged. If so, replace with new ones.

F I F T H. - The governor springs may have been forced out of position on their seats, causing the governor sleeve to bind on the governor spindle. If the motor does not regulate, loosen all the six screws holding the springs on the collar and friction disc sleeve so they are free and can assume their normal position. Then tighten up the screws until not quite tight, then go over them and tighten up firmly.

S I X T H. - It may be found that the speed regulating screw (figure 4) cannot be

turned far enough to the right without striking the escutcheon plate to bring the speed up to 78, or far enough to the left without coming out of the escutcheon to bring the speed down to 78. This is because the regulating lever (figure 3) is not in the correct position of the regulating shaft. To correct this trouble, see that the regulating screw stands about 5/8-inch out of the escutcheon from the motor board to the head of the screw. Raise the motor board and release the square head set screw which holds the lever on shaft, allowing the friction leather to press against the governor friction disc. See that the flat end of the regulating shaft rests on the end of the speed regulating screw, then tighten square head screw, which will clamp the lever to shaft. Lower motor board into place, start the motor, turn the speed regulating screw to right or left until the turntable runs at 78 by test and see that the indicator pointer is at 78 on the dial.

S E V E N T H. - The caps in the spring barrels may have been jarred out of position so the barrels are binding endwise against the bearings of the arbor. To correct this, press the spring barrel caps into place or, if necessary, take out the barrels as explained in instructions for taking motor down in the following section, then drive the caps in firmly with a mallet and re-assemble.

Now try the motor again for quietness and regulation. If it is not running correctly it should be taken entirely apart, thoroughly cleaned with gasoline and every part carefully examined for injuries of any kind.

3. T O T A K E D O W N M O T O R

To do this, first let the motor run down completely, take off the turntable and remove the winding key. Then remove the indicator pointer, raise the motor board, detach support from stud (see figure 2), lift the board off its bearings and place it upside down on blocks to prevent injury to the brake. Release the governor bearing screws, take off both governor bearings and remove the governor. Release governor collar set screw and slide the governor off the spindle. Release set screw in governor driving gear, and pull turntable spindle out of top plate. Take set screw out of winding ratchet and slide ratchet and washer off barrel arbor. Pull barrel arbor out of the bearings and the spring barrels (as shown in figure 11), and take out spring barrels, and remove barrel caps, by striking edge of spring barrel with mallet (as shown in figure 5). Unhook the inside end of springs. To do this take two small screwdrivers and with barrel resting on a flat surface, engage the end of one of the screw drivers in the slots of sleeve (figure 6) to keep it from turning round, and with the other screw driver unhook the spring and remove the sleeve.

Remove the spring by uncoiling (as shown in figure 7), being very careful to keep a firm hold on springs while uncoiling. It can be dangerous if the spring is allowed to uncoil in an uncontrolled manner. Wash parts with gasoline, being careful to take the turntable spindle thrust ball and governor spindle out of their bearings.

4. E X A M I N A T I O N O F P A R T S

Examine the turntable spindle and barrel arbor bearings in the top plate. If they are cut or badly worn use a new top plate. Unless it is necessary to replace the top plate do not remove it from the motor board, as to do so will disturb the alignment of the winding shaft with the winding key escutcheon. If the bearings are in good order, put a few drops of oil in each. Examine the thrust balls and if smooth and bright, put them into their bearings with a drop or two of oil. If rough, replace with new ones. Be sure that the barrel arbor, turntable spindle and governor spindle are straight and smooth, examine

the threads of the spindles particularly. If any of these parts are bent or rough from wear or damaged, replace with new parts.

See that the barrel cap bushings and the barrel caps are in good condition. Note the condition of the teeth on the turntable spindle driving gear (figure 3) and governor driving gear, and if any are bent or injured at all, replace with new gear. In case of the turntable spindle driving gear, use a new barrel and gear group when this gear needs replacing, as the gear teeth are located centrally with the hole in the bushing, which can only properly be done in the Factory, which is equipped with necessary tools for doing the work.

Examine the spring hooks in the barrels and sleeves (figure 3). If any require replacing, be careful not to injure the barrels or sleeves. Grind or file off the hook after it is in place on the sleeves on the same side as the hook is taken out. Check this with one of the other sleeves, as all are exactly alike and are interchangeable.

5. TO REPLACE SPRING

To put in a new spring, pull three or four inches of the outer end out of the retainer (see figure 8) slide the retainer nearly off the spring and hook the outer end on to the hook in the barrel with the coil of the spring running from right to left. Press the spring down into the barrel, free of the retainer, allowing it to unwind itself in the barrel (see figure 9). Protect the hand with a glove or piece of leather. To put an old spring into its barrel, hook the outer end on to the spring hook in the barrel (as shown in figure 10), with the coil of the spring running from right to left, and, and grasping the barrel and spring with both hands (as shown in figure 7), wind the spring into the barrel, being careful to keep a firm hold on both. Put the sleeves in, the plain end going in first and the slotted end coming next to the open end of the barrel. These sleeves are interchangeable, so that any sleeve can be used in any barrel. Hook the sleeves into the eye of the spring with screw drivers (as shown in figure 6) Lubricate each spring with THREE teaspoonfuls of equal quantities, BY MEASURE and NOT BY WEIGHT, of Victor Spring Motor Oil and Dixon's Flake Graphite No.2, thoroughly mixed together and distributed evenly over each spring.

6. RE-ASSEMBLING

Replace the barrel caps, driving home with a mallet (as shown in figure 5). Put the grooved governor bearing in place in the inner governor bearing hole (see figure 3), and tighten the set screws, being careful that the set screw enters the groove of bearing. Put a few drops of oil in the barrel arbor bearing, rub a little vaseline on the arbor and place the barrels together (as shown in figure 12), being careful that the lugs on the barrel bushings engage the notches in the sleeves. Holding the barrels firmly together, put them in place between the two arbor bearings (as shown in figure 12), and slide the barrel arbor into place (see figure 11). Put the washer on end of arbor, then the ratchet, then put in the ratchet screw. Be careful that the point of the screw enters the arbor. The barrels should all be free endwise on the arbor. If not, it may be because the caps are not driven fully in. See that the turntable thrust ball is in place and put a drop or two of oil in each turntable spindle bearing. Push the small end of the turntable spindle through its upper bearing in the top plate, slipping the governor driving gear with its set screw towards the lower spindle bearing on the spindle as it comes through. Push the spindle on down into the lower bearing, using the socket wrench and spanner wrench to bring the governor gear into place if necessary. With the turntable spindle in place on its thrust ball in the lower bearing,

locate the governor driving gear so that it will clear the top plate about $1/32$ -inch and tighten its set screw.

Put a few drops of oil in the sleeve on the governor friction disc and slide it on to the governor spindle until the set screw in the collar is over the countersunk spot in the spindle and tighten the screw firmly. See that the thrust balls are in both governor bearings, put a couple of drops of oil in each, and put the plain one in the outer governor bearing hole. Put the governor in place with the friction disc between the leather and the outer bearing, and the threads in mesh with the governor driving gear, and slide the outer bearing on to the spindle. Adjust the outer bearing until the end play can just be felt, which will be when it is about two or three thousandths of an inch, then tighten the screw. Note whether or not the governor driving gear is in line with the center of the threads of the governor spindle. If not, release set screw and adjust gear until it is in line, and tighten set screw. Oil the friction leather freely and fill all the teeth on both gears and all the threads on both spindles with pure vaseline.

The motor is now ready for use unless it has been necessary to remove the top plate from the motor board. If this has been done, care must be taken to replace it correctly so that the winding key will align properly with the winding shaft. To do this, first remove the speed regulating screw (figure 4) from its escutcheon on the motor board, then lay the motor on the bench with the top plate up, and place the rubber washers, one over each top plate hole. Place the motor board on the top plate with the bolt holes in line with the holes in the top plate, being careful not to move the washers or to bend the indicator shaft. Put in the bolts, screwing them firmly in place. Replace the regulating screw. Put the motor board in place in the cabinet. In doing this, first see that the automatic brake yoke is turned far enough to the left to clear the edge of the board, and that the taper tube is turned as far to the right as possible. Then place the board in position so that the pivot bearings on the board slide over the pivot in the cabinet (as shown in figure 2), and attach the motor board support to stud on cabinet. Let the motor board down in place and put the indicator pointer on its shaft SO THAT IT POINTS TO THE LINE ON THE DIAL NEAREST TO THE WORD S L O W. Insert the winding key, noting whether it screws on to the winding shaft easily. If not, it is because the top plate has not been put back on the motor board in the correct position for the winding shaft to line up with the winding key escutcheon. To correct this, screw the key tightly on the winding shaft. Loosen all the top plate bolts which will allow the motor to shift slightly into proper alignment, then tighten all the bolts again. Put on the turntable, being careful not to strike the brake leather. Wind the motor and adjust for speed by counting until it is running at 78 revolutions per minute, and adjust the indicator pointer until it points to 78 on the dial when the machine is running.

As stated, the motors are adjusted so that they will run properly when they leave the factory, and if the foregoing instructions are followed, there will be no difficulty in restoring them to good running condition. When not in use the motor should be allowed to run down, as the pressure due to the tension of the mainspring acting continuously in one direction for a long time may prove detrimental to the parts. Motors should be run occasionally in order to keep the parts free in their bearings, as all lubricants will thicken when exposed to the air. If possible, motors should be wound up and run down again at least once a day whether in use or not, as this will keep all parts free and in good running condition. A motor cannot be expected to run smoothly and freely if it has been standing still for any length of time.

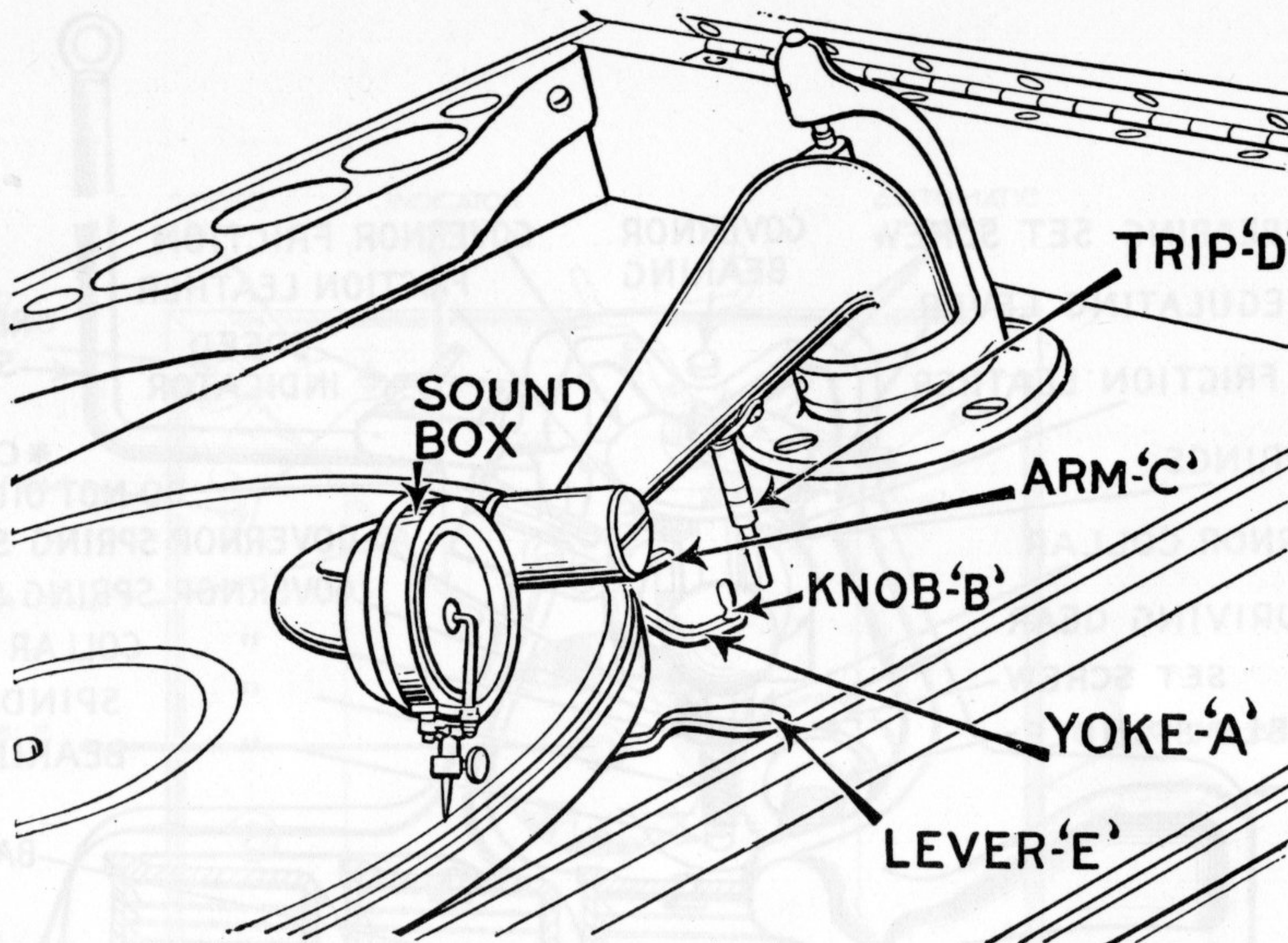


Fig. 1

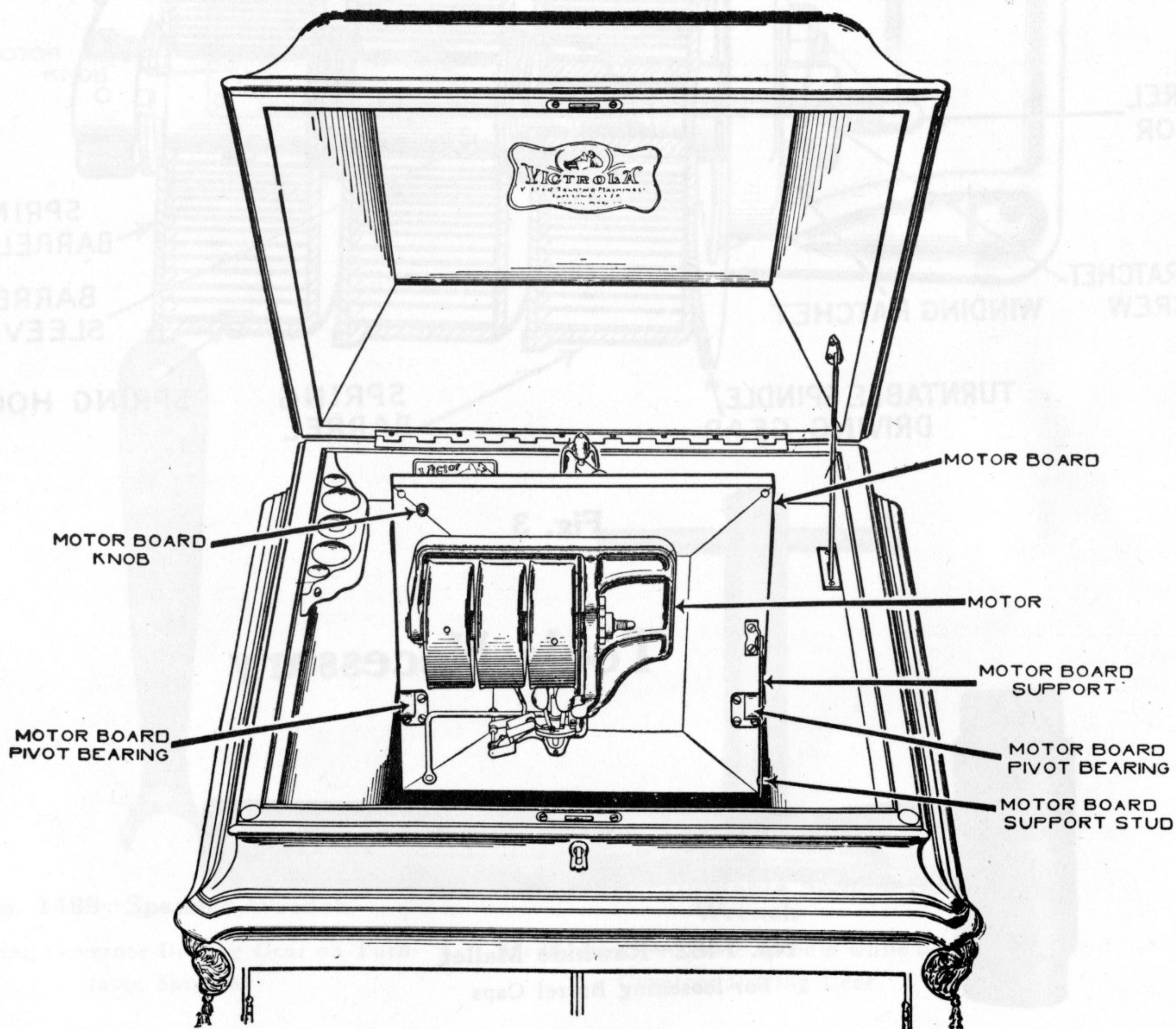


Fig. 2

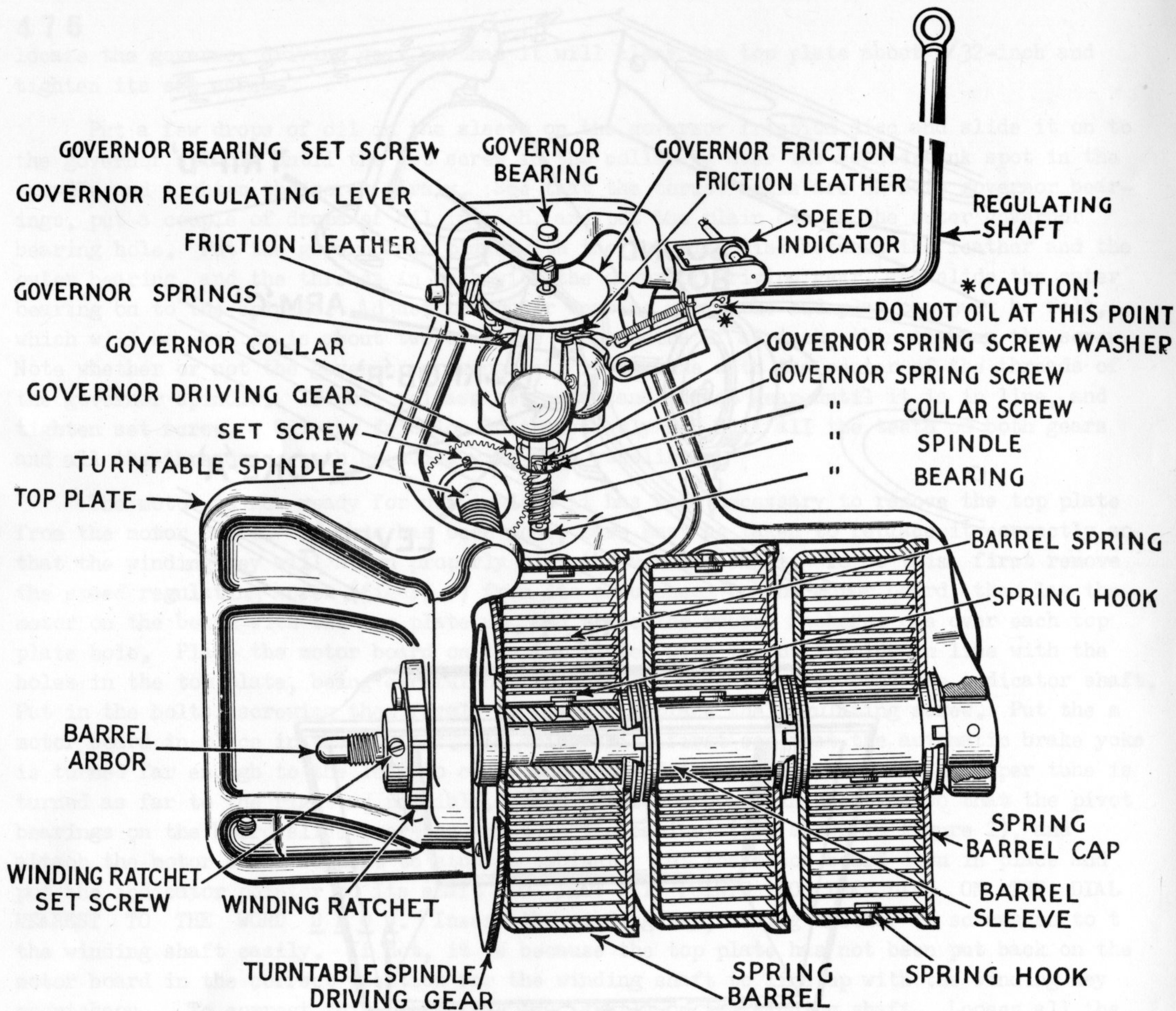
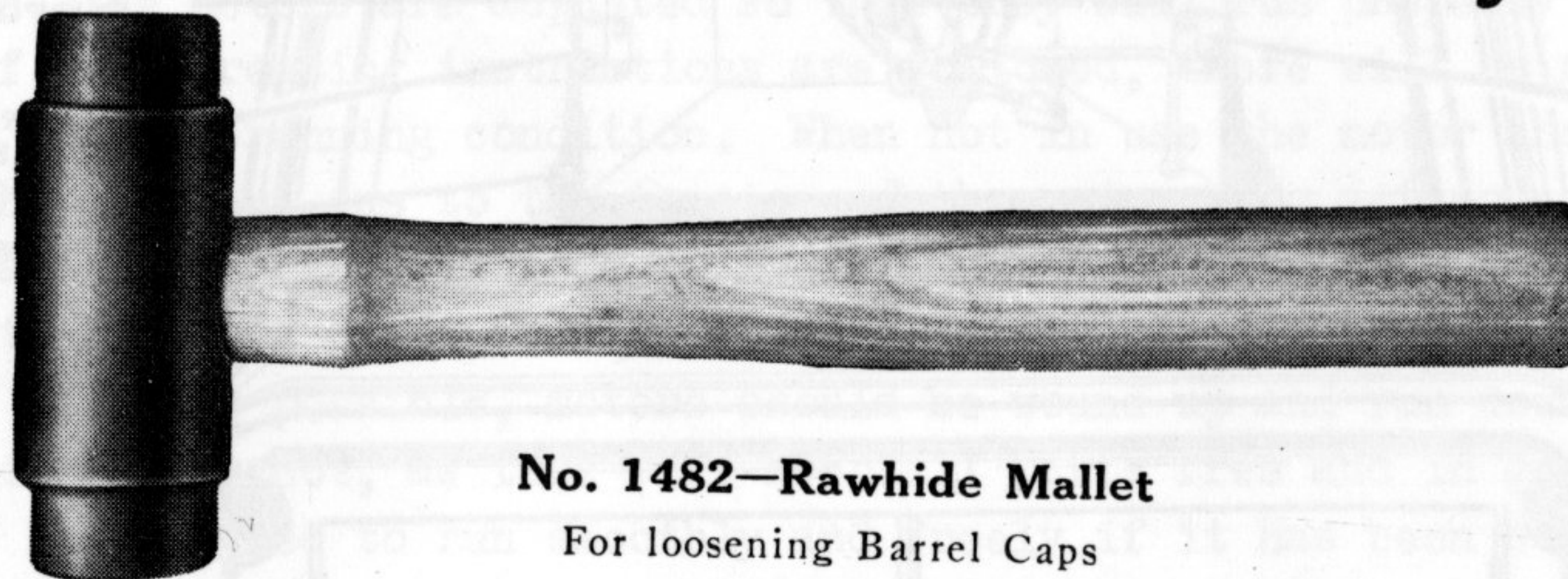


Fig. 3

Tools Necessary



No. 1482—Rawhide Mallet
For loosening Barrel Caps

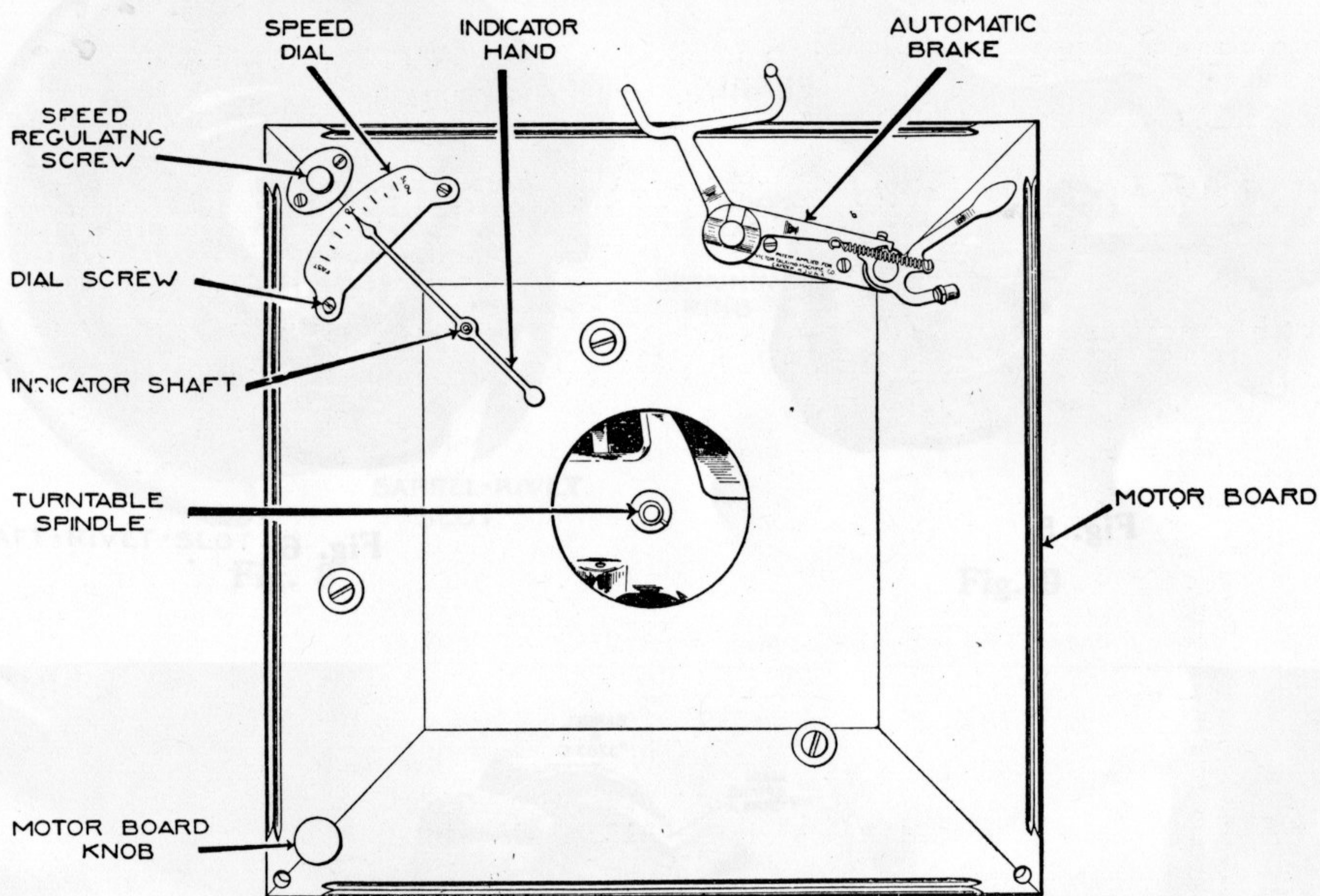
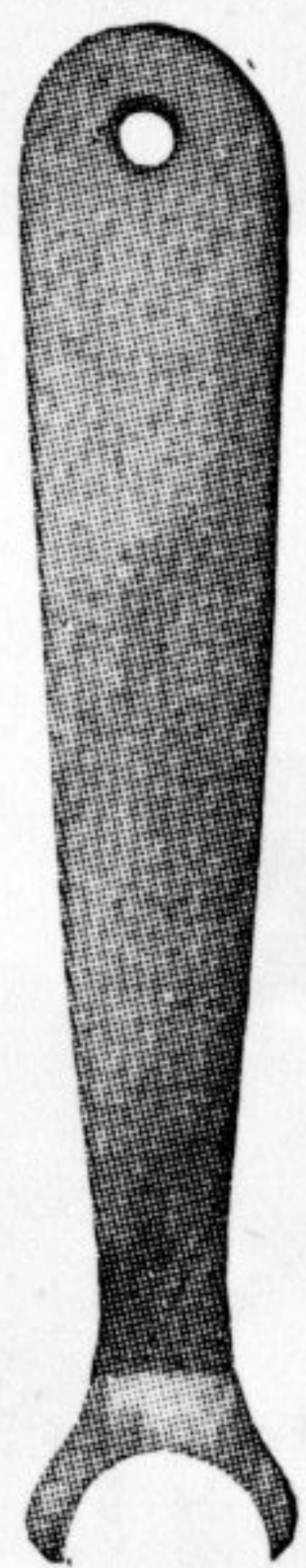
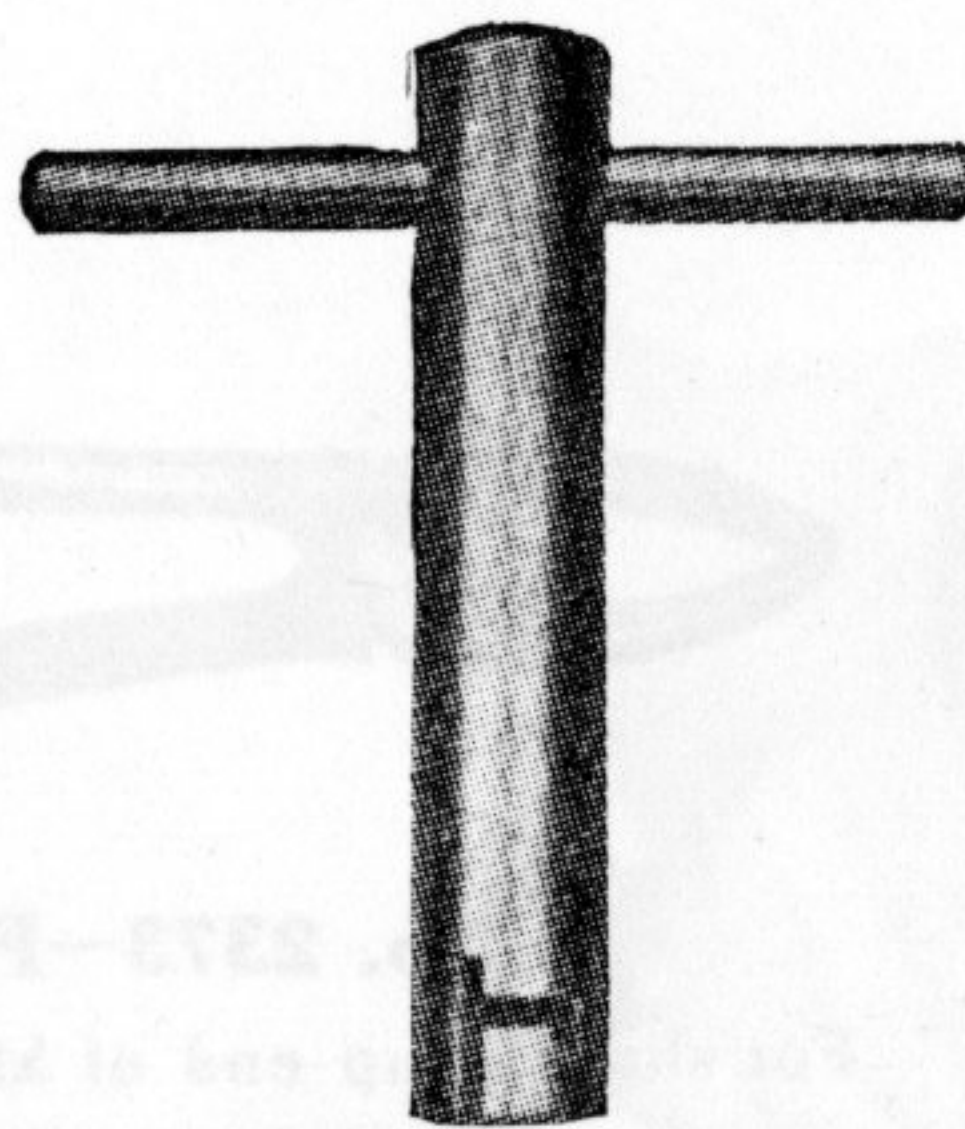


Fig. 4



No. 1488—Spanner Wrench

For moving Governor Driving Gear on Turntable Spindle



No. 1491A—Turntable Spindle Socket Wrench

For holding Turntable Spindle while moving Governor Driving Gear

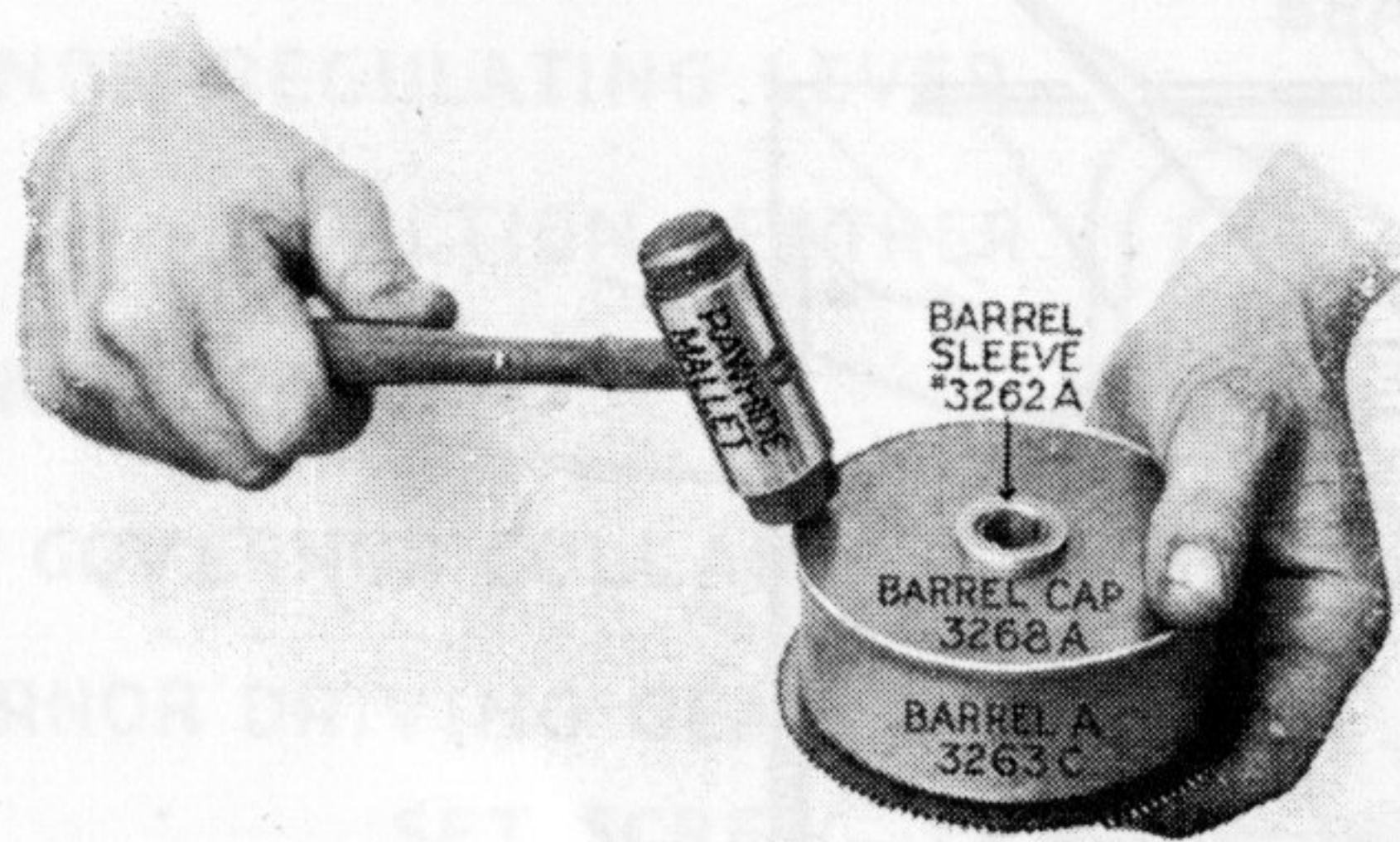


Fig. 5

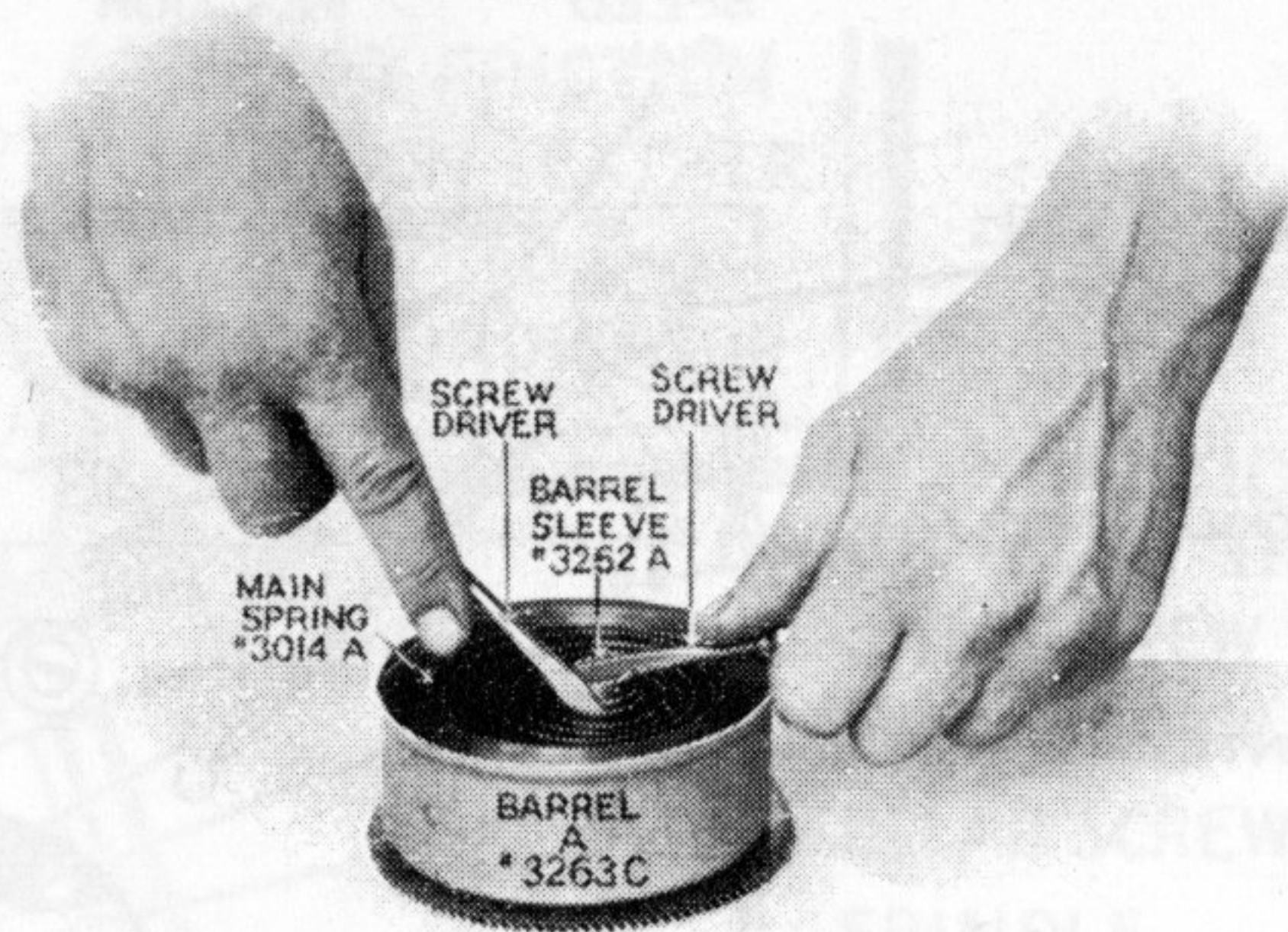


Fig. 6

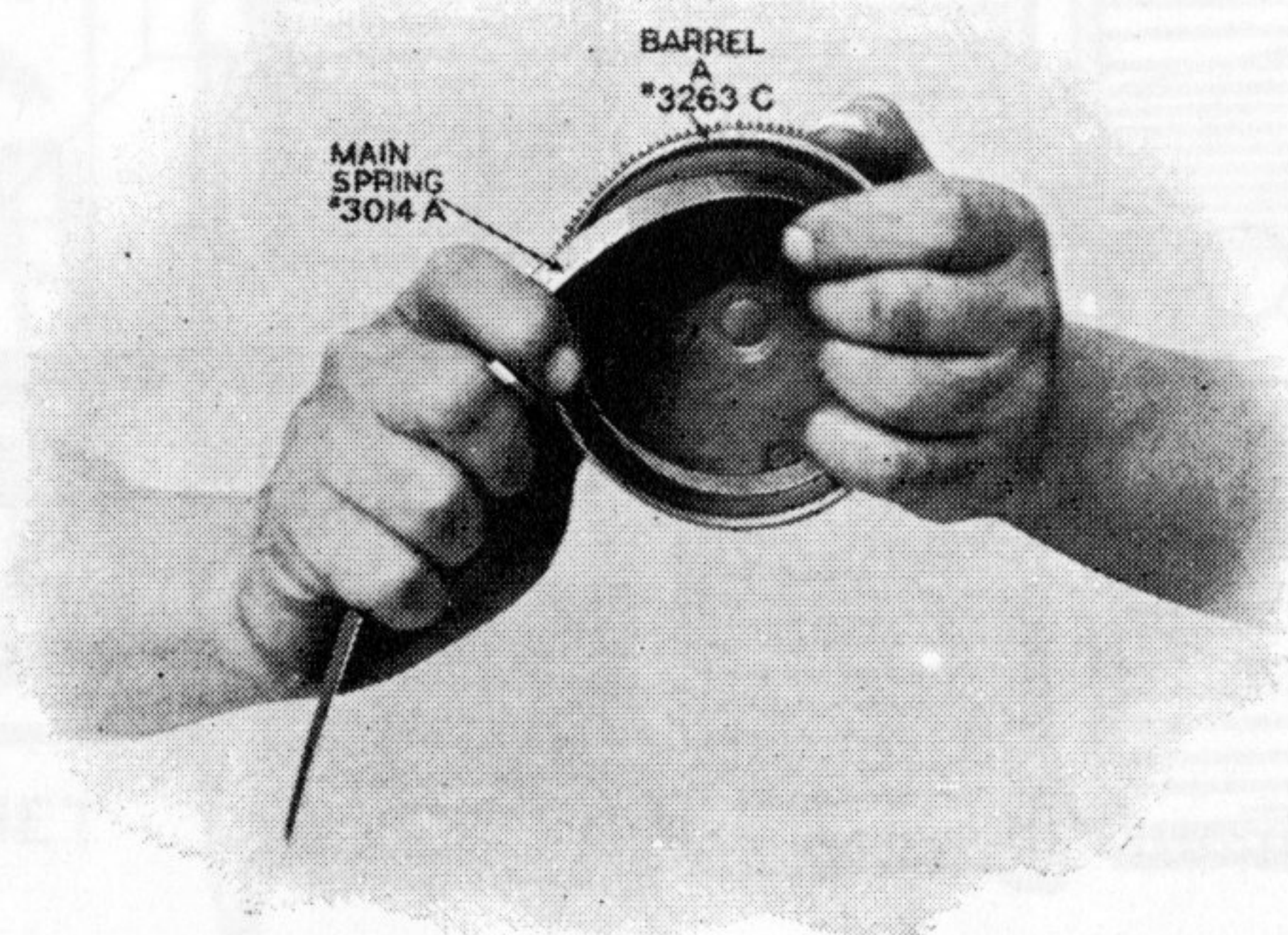
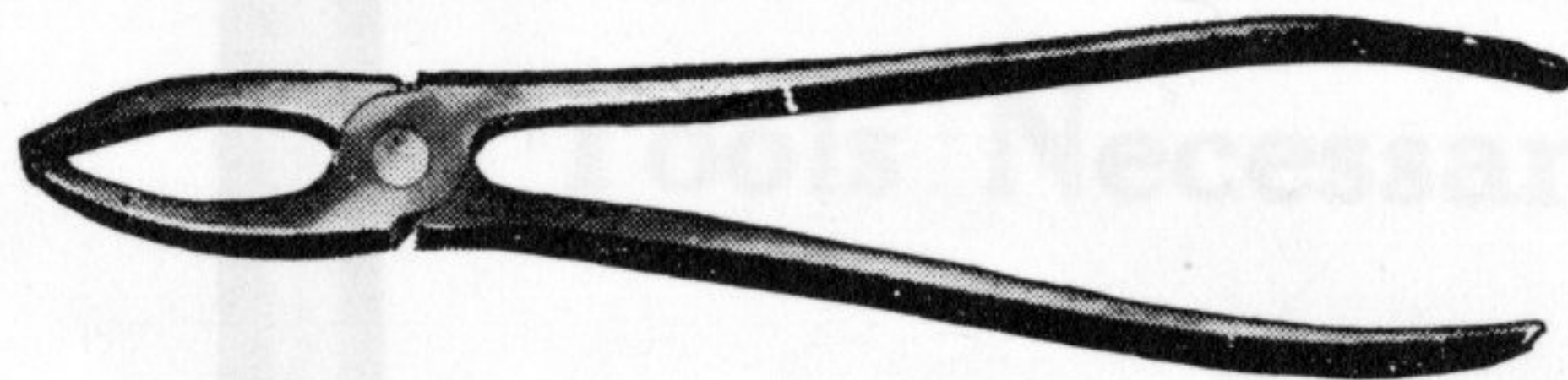


Fig. 7



No. 2373—Flat Nose Pliers

For shaping up end of Main Springs to conform with
Barrel Shaft when found necessary

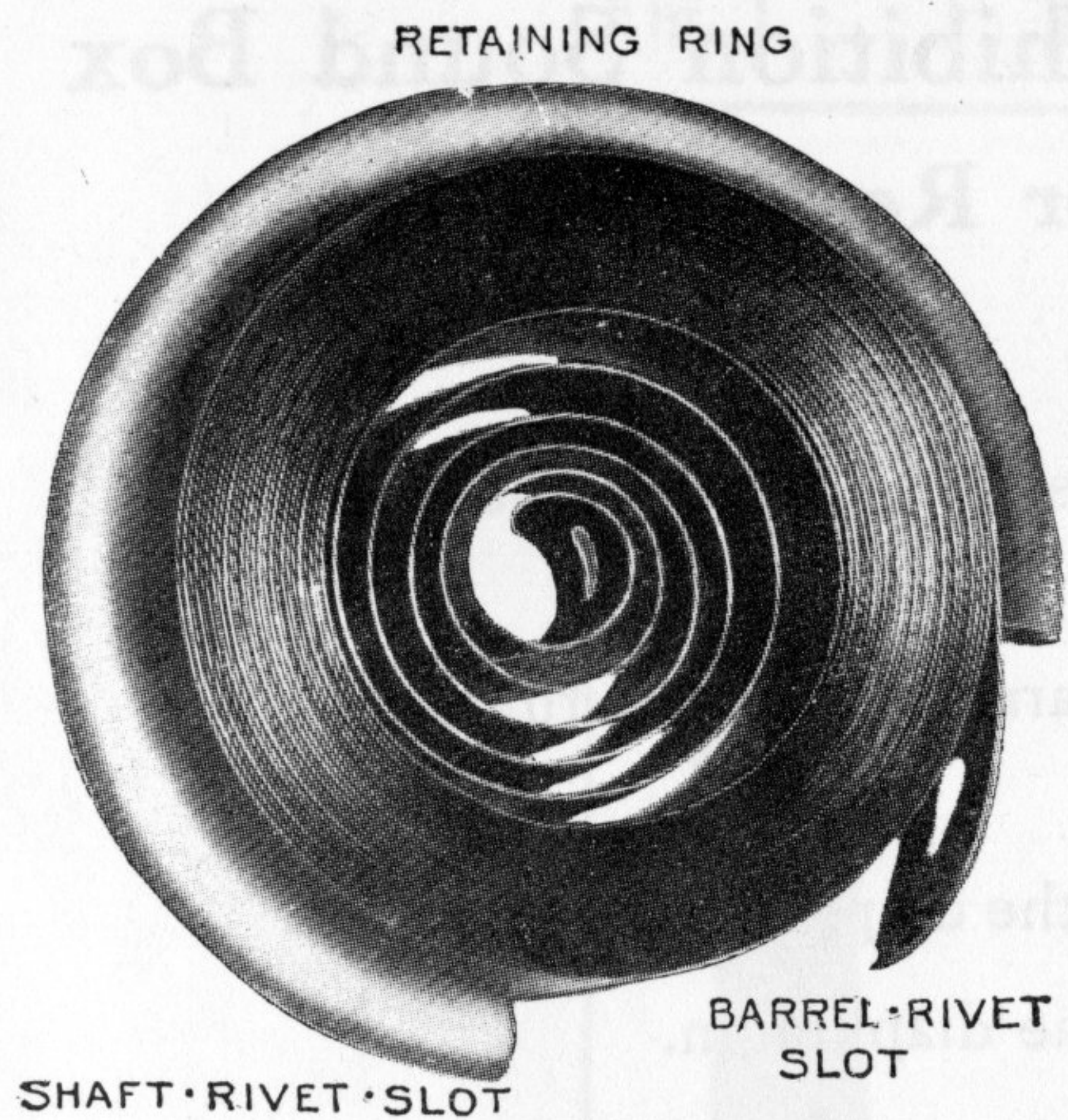


Fig. 8



FIG. 9

Fig. 9

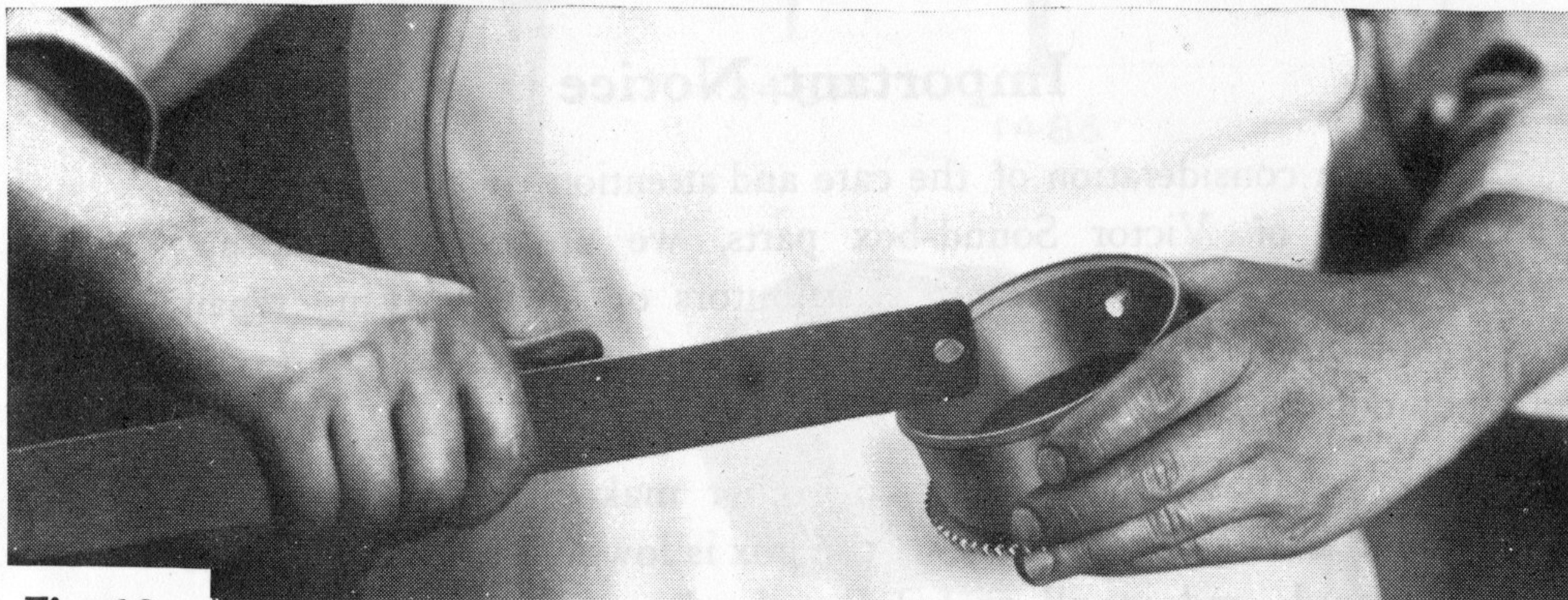


Fig. 10

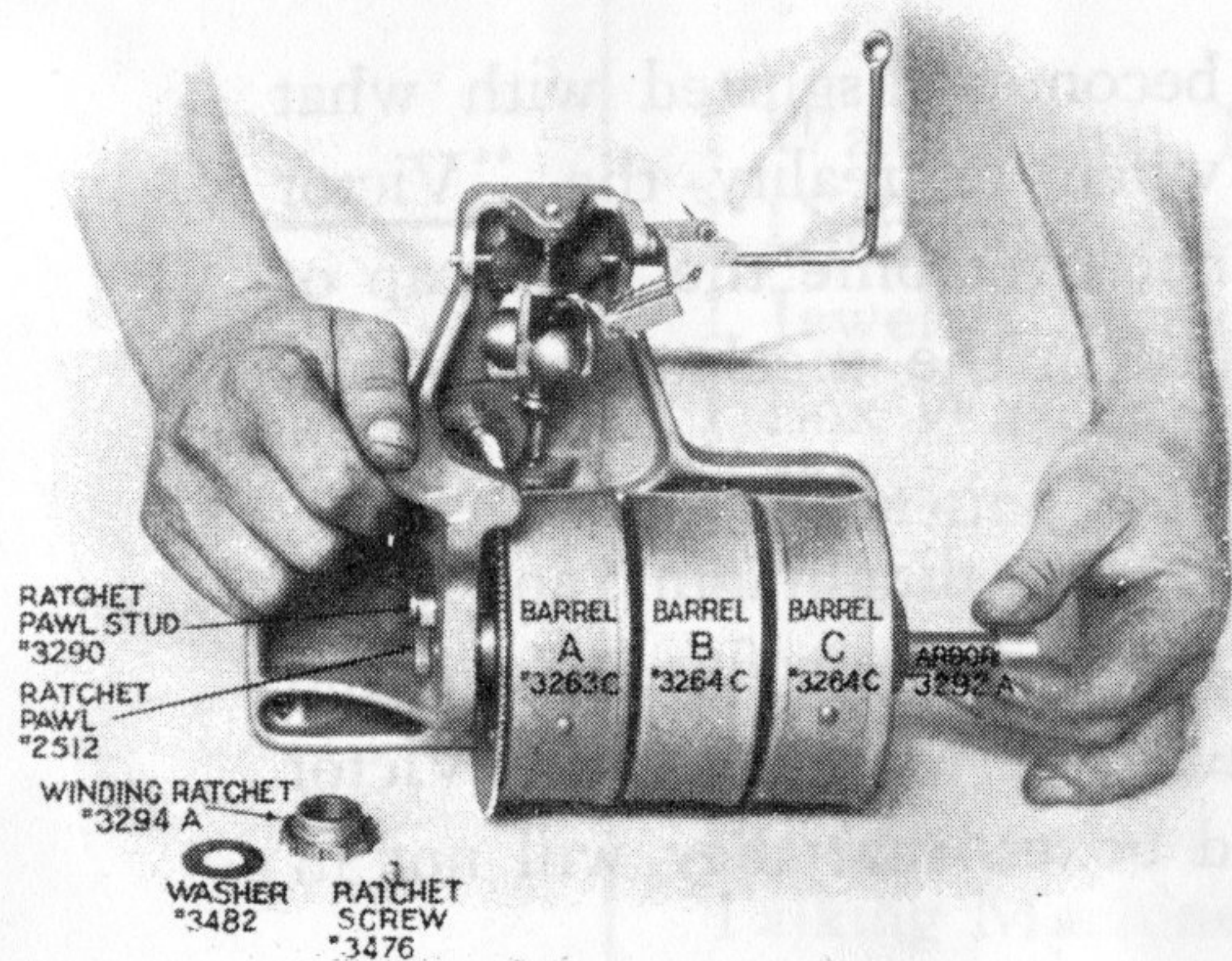


Fig. 11

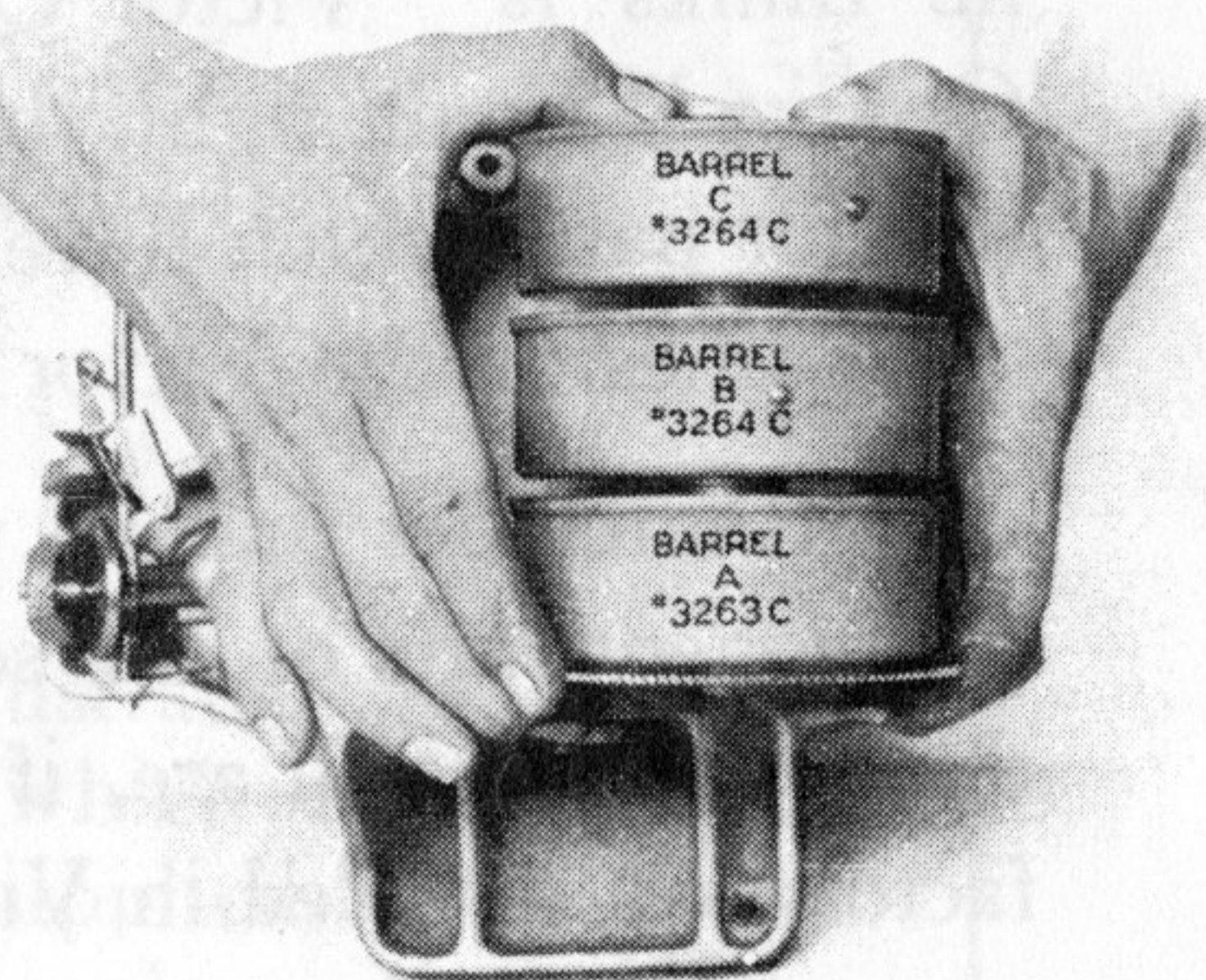


Fig. 12

Repairing the Victor Exhibition Sound Box

Causes for Poor Results

1. Rubber insulators buckled.
2. Diaphragm not centered, causing it to touch the sound-box cap.
3. Fulcrum bearings of needle arm not set on fulcrums of sound-box cap.
4. Needle-arm foot pressing on the diaphragm.
5. Needle-arm foot pulling on the diaphragm.
6. Needle-arm foot not securely fastened to the diaphragm.
7. Adjusting or lock nuts loose.

Important Notice

In consideration of the care and attention given to the manufacture of Victor Sound-box parts, we are naturally disappointed when we find our Distributors or Dealers using repair parts on our sound boxes which have not been made and tested by our own factory.

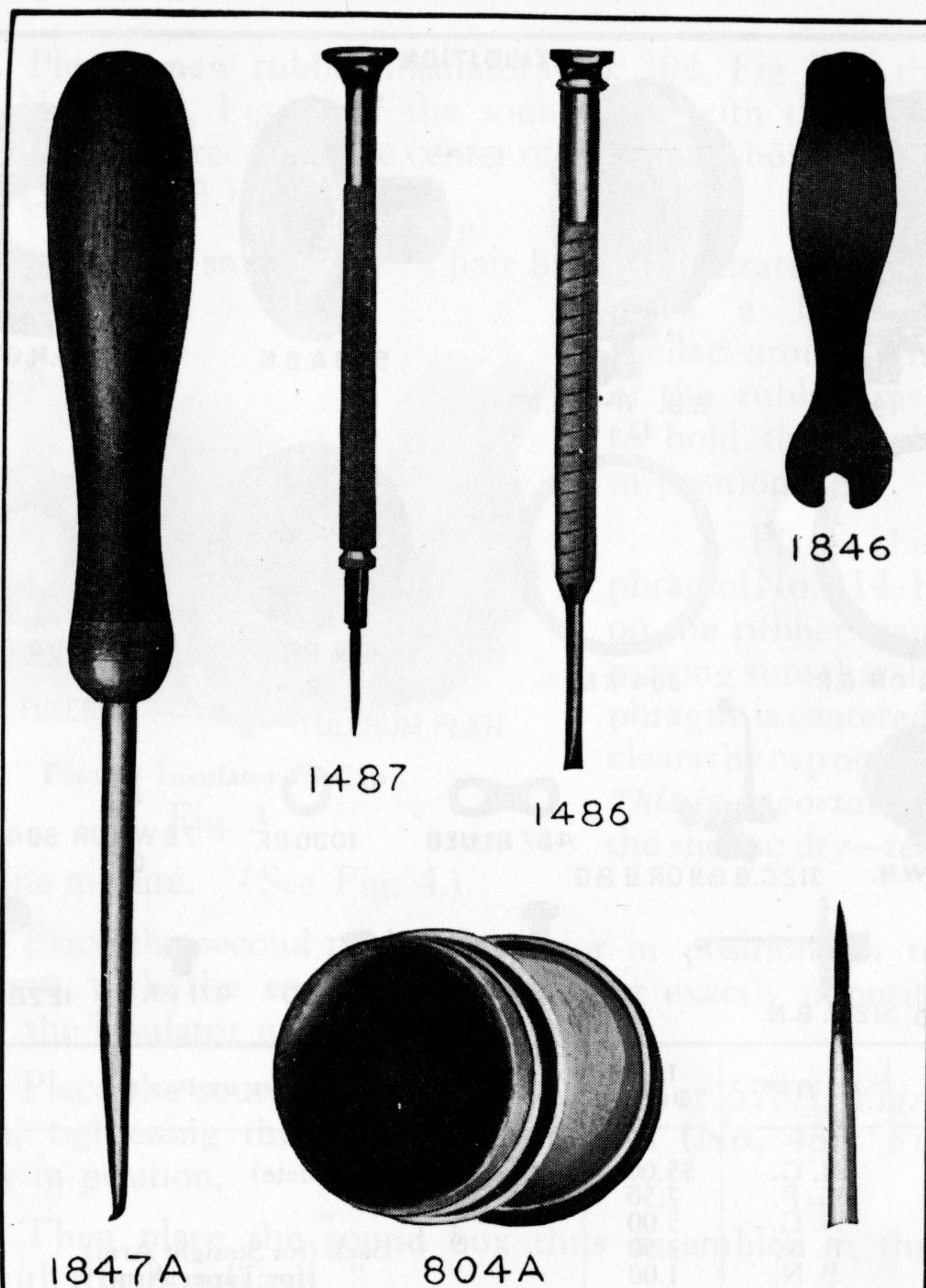
Invariably, when parts of other makes are put into our sound boxes, the efficiency of the box is lowered below the Victor Standard, and in all probability the box will fail to reproduce properly.

As a result, the Victor user becomes disgusted with what he thinks is "Victor Quality," when in reality the "Victor Quality" is all right, but it cannot overcome the handicap of inferior parts which have been placed in the mechanism against the wishes of the Victor Company.

Remember that all the screws, nuts, diaphragms, and other component parts of the sound box are made to a fixed gauge, and the possibilities all are, if parts manufactured outside the Victor factory are installed in Victor sound boxes, that they will not fit properly.

Fig. 1

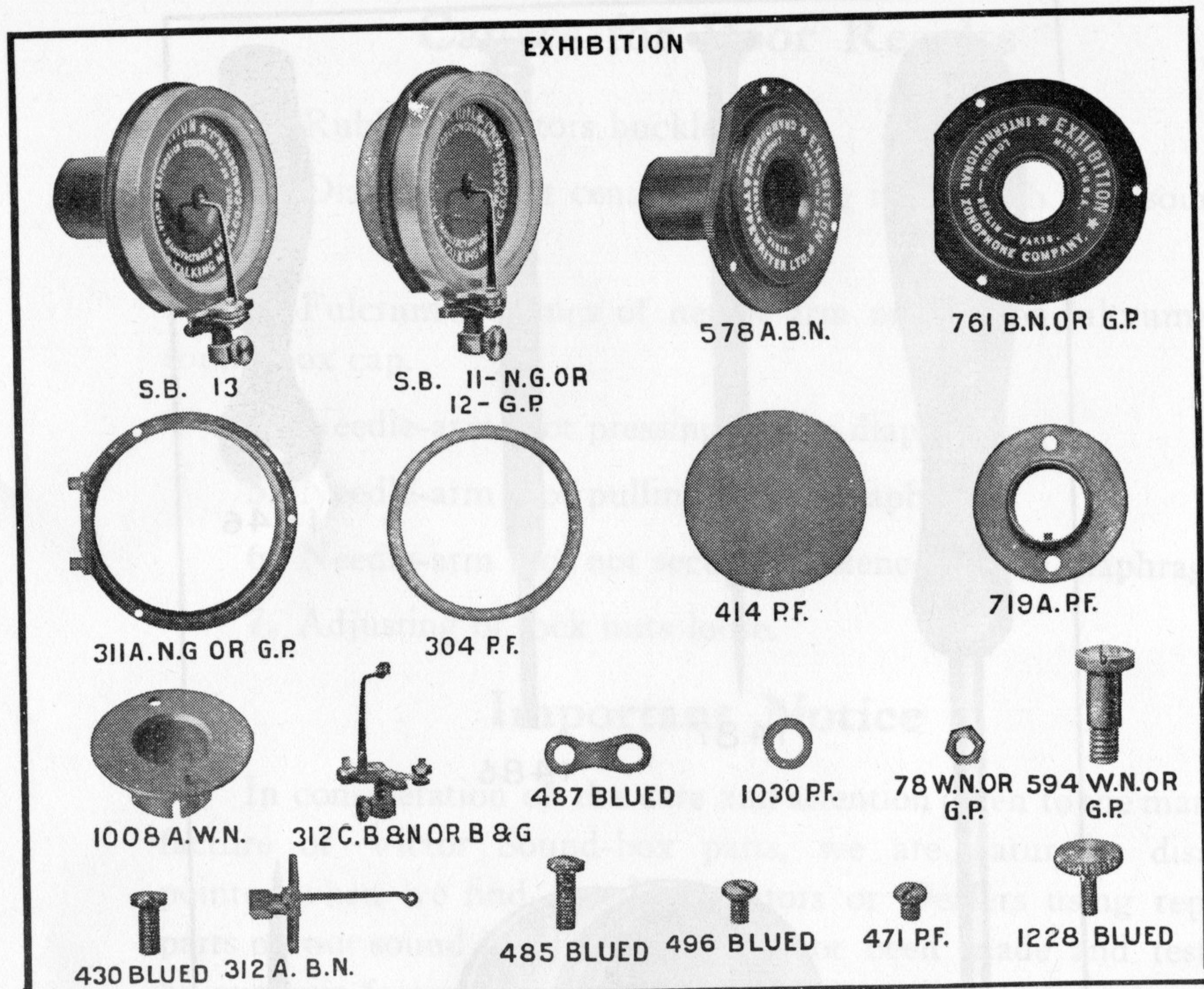
Tools Necessary



	List Price
1 Waxing Iron, No. 1847A	\$0.75
1 Diaphragm Piercer, No. 1487 . .	.50
1 Jewelers' Screw-driver No. 1486 .	.50
1 Box Wax, No. 804A	.10
1 Adjusting Nut Wrench, No. 1846 .	.25
1 Camel's Hair Brush	

These repair tools (illustrated in Fig. 1) excepting the small brush, which may be purchased anywhere, will be supplied by the Victor Talking Machine Company through the Distributors.

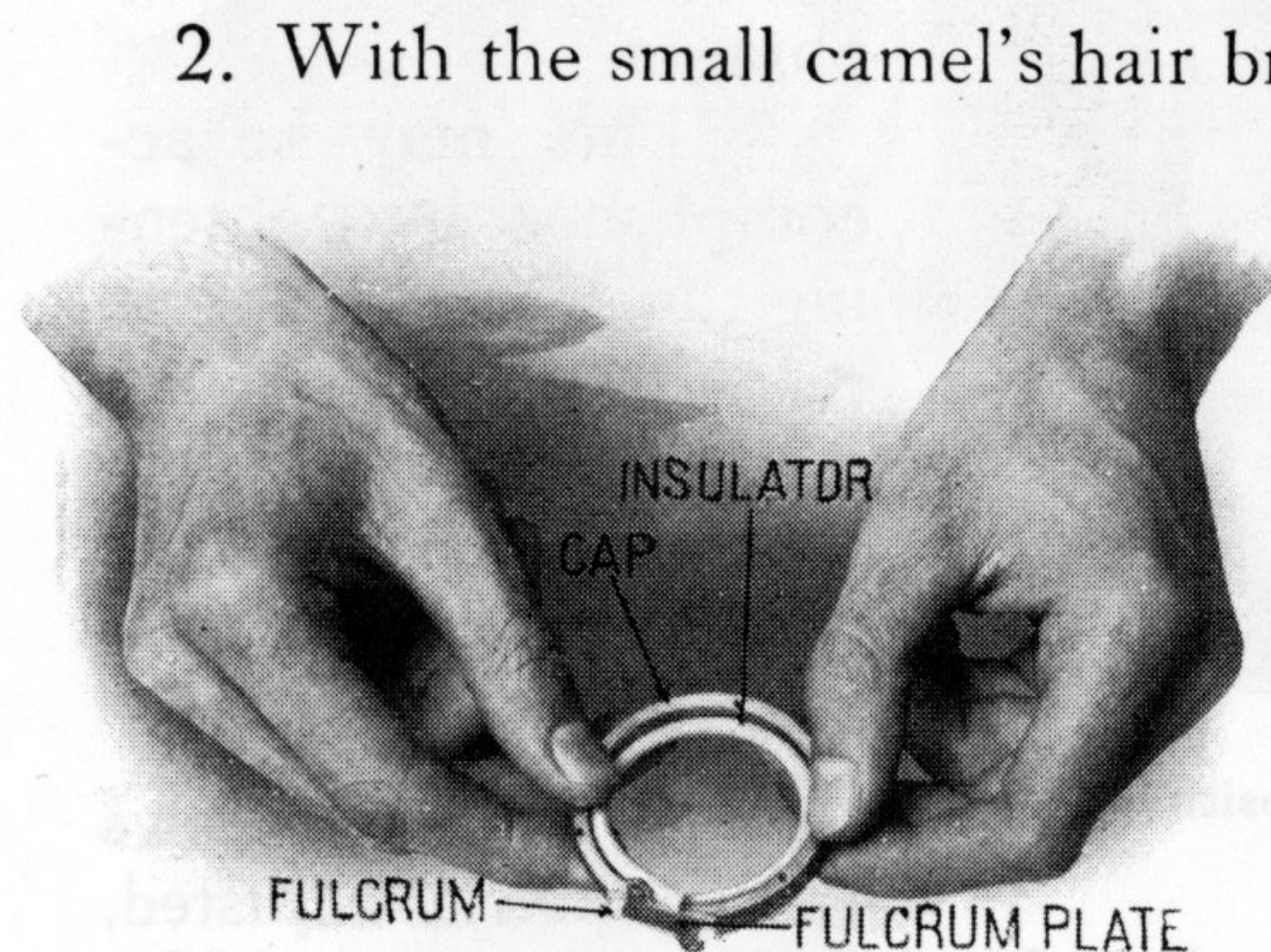
Fig. 2 Victor Exhibition Sound Box Parts



PART NO.	FINISH	LIST PRICE	NAME OF PART
S. B. 11	N. G.	\$5.00	Sound Box (complete)
S. B. 12	G. P.	7.50	" "
S. B. 13	N. G.	5.00	" "
578A	B. N.	2.50	" Back (for Straight Arm)
761BN	B. N.	1.00	" (for Taper Arm)
761GP	G. P.	2.00	" (for Taper Arm)
311ANG	N. G.	1.00	" Cap
311AGP	G. P.	2.50	" "
304	P. F.	.10	" Diaphragm Insulator
414	P. F.	.50	" "
719A	P. F.	1.00	" Rubber Back
594WN	W. N.	.05	" " " Screw
594GP	G. P.	.10	" " " "
485	Blued	.03	" Back Screw
312A	B. N.	1.00	" Arm
487	Blued	.10	" " Spring
496	Blued	.03	" " " Screw
485	Blued	.03	" " " "
78WN	W. N.	.05	" " Lock Nut
78GP	G. P.	.10	" " " "
1228	Blued	.05	" Needle Screw
1030	P. F.	.03	" Diaphragm Screw Washer
471	P. F.	.03	" " " "
312CBN	B. & N.	1.50	" Arm (complete)
312CBG	B. & G.	1.65	" " " "
1008A	W. N.	.40	" Adapter (for use on Victor Jr.)
430	Blued	.03	" Screw (for use on Victor Jr.)

Repairing the Victor Exhibition Sound Box

1. Place a new rubber insulator (No. 304, Fig 2) in the cap or top (No. 311A, Fig. 2) of the sound box, with the two ends of the insulator directly in the center of the sound-box cap fulcrum plate. (See Fig. 3.)



Placing Insulator in Cap

Fig. 3

2. With the small camel's hair brush (illustrated in Fig. 1) place a little orange shellac around the top of the rubber insulator to hold the diaphragm in position.

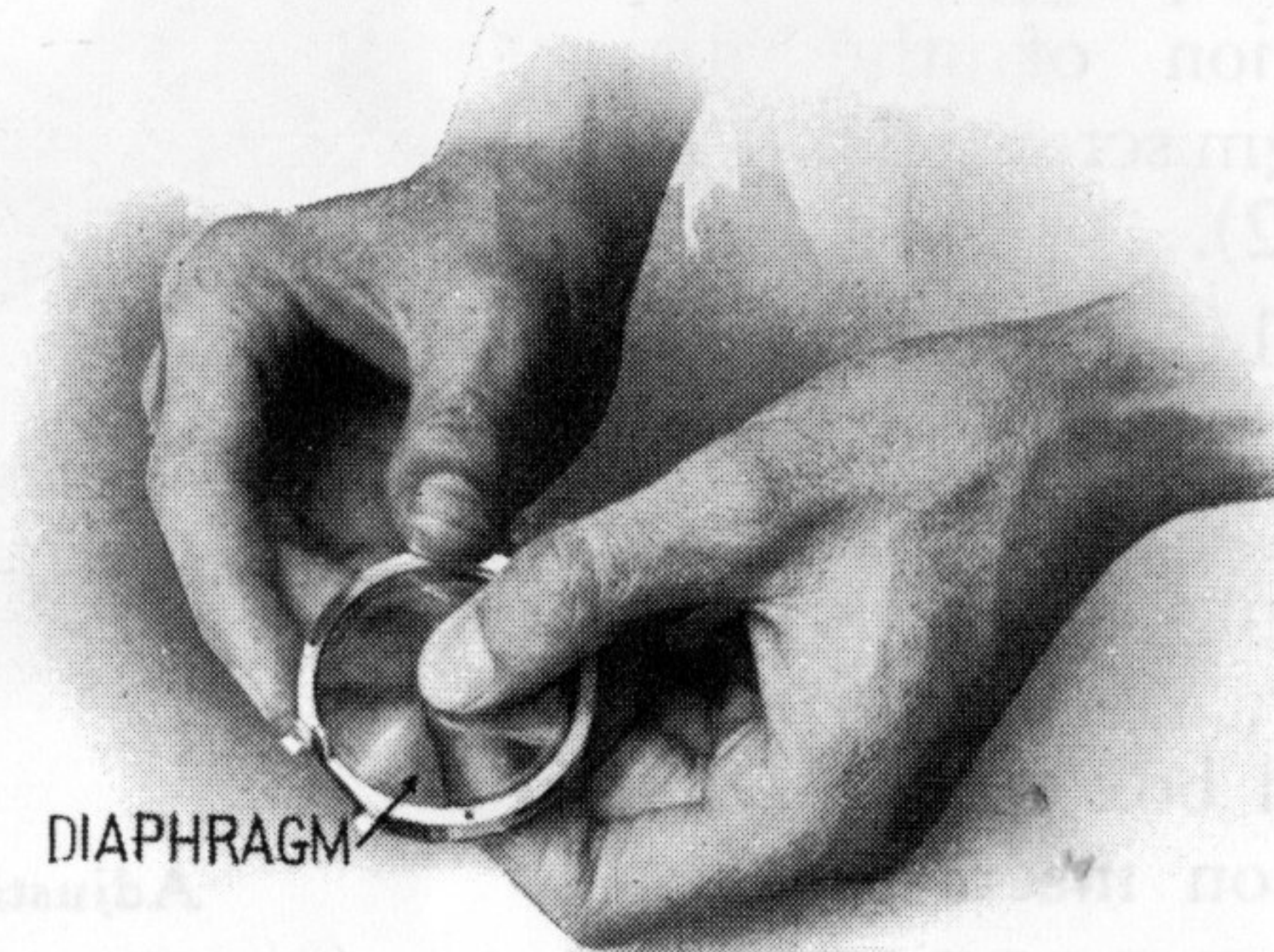
3. Place the diaphragm (No. 414, Fig. 2) on the rubber insulator, making sure that the diaphragm is centered, *i. e.* clears the cap on all sides. *This is important.* Let the shellac dry—requires

about one minute. (See Fig. 4.)

4. Place the second rubber insulator in position on top of diaphragm with the ends of the insulator exactly opposite the ends of the insulator under the diaphragm.

5. Place the sound box back (Nos. 761 or 578A, Fig. 2) in position, tightening the three small screws (No. 485, Fig. 2) securely in position.

6. Then place the sound box thus assembled in the left hand, with the thumb and first finger encircling the cap (see Fig. 5), and place the needle arm (No. 312C, Fig. 2) in position, being careful to see that the arm is properly set or adjusted on the fulcrums of sound-box cap. (See Fig. 5.)



Centering Diaphragm

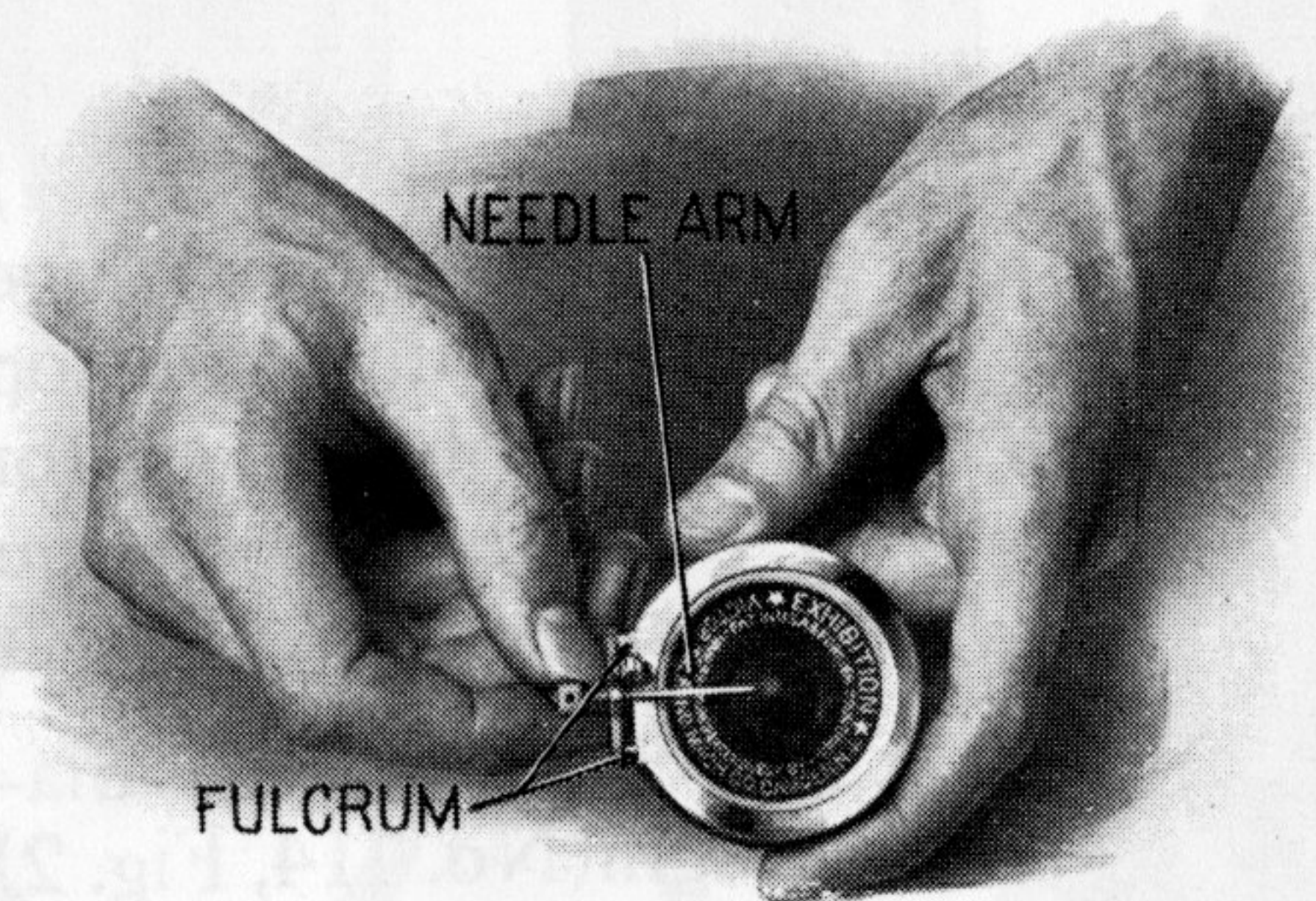
Fig. 4

7. With Sound-box arm in position, tighten both sound-box arm screws (No. 496, Fig. 2) sufficiently to bring the needle-arm foot flat on the diaphragm.

Careful attention should be given to this operation to see that the needle arm does not press *tightly* on the diaphragm or that it does not stand away from the diaphragm. For proper

results the arm should barely touch the diaphragm.

This may be accomplished by tightening the lower screw to raise the arm on the diaphragm or tightening the upper screw to lower the arm on the diaphragm.



Placing Needle Arm in Position

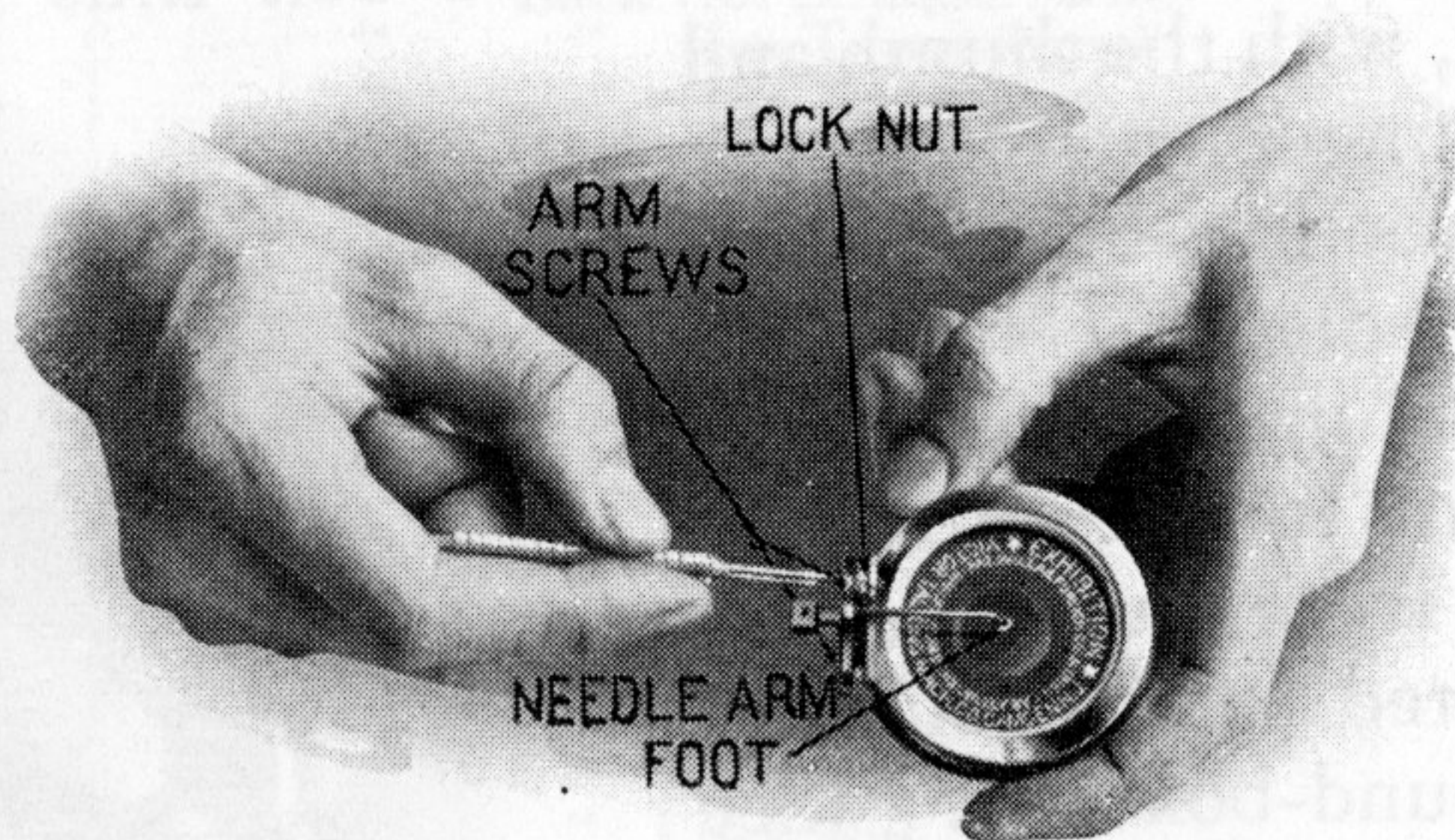
Fig. 5

tighten the lock-nuts (No. 78, Fig. 2); (see Fig. 6) with tool No. 1846 (see Fig. 1) to prevent the adjusting screws (No. 496, Fig. 2) from changing their positions.

9. With the sound box inverted, resting on a table or bench and held firmly in the hand, pierce the diaphragm by running a sound-box piercer (tool No. 1487, illustrated in Fig. 1) through the diaphragm at the point where the piercer will also run through the needle-arm foot. (See Fig. 7.)

10. With the sound box in the same position run a tap, using No. 00-112 standard size, through the diaphragm and needle-arm foot, tapping the diaphragm for the insertion of the diaphragm screw (No. 471, Fig. 2).

11. Place small paper washer (No. 1030, Fig. 2) on the diaphragm connection screw, and with the sound box in the same position insert the diaphragm connecting screw and tighten securely.

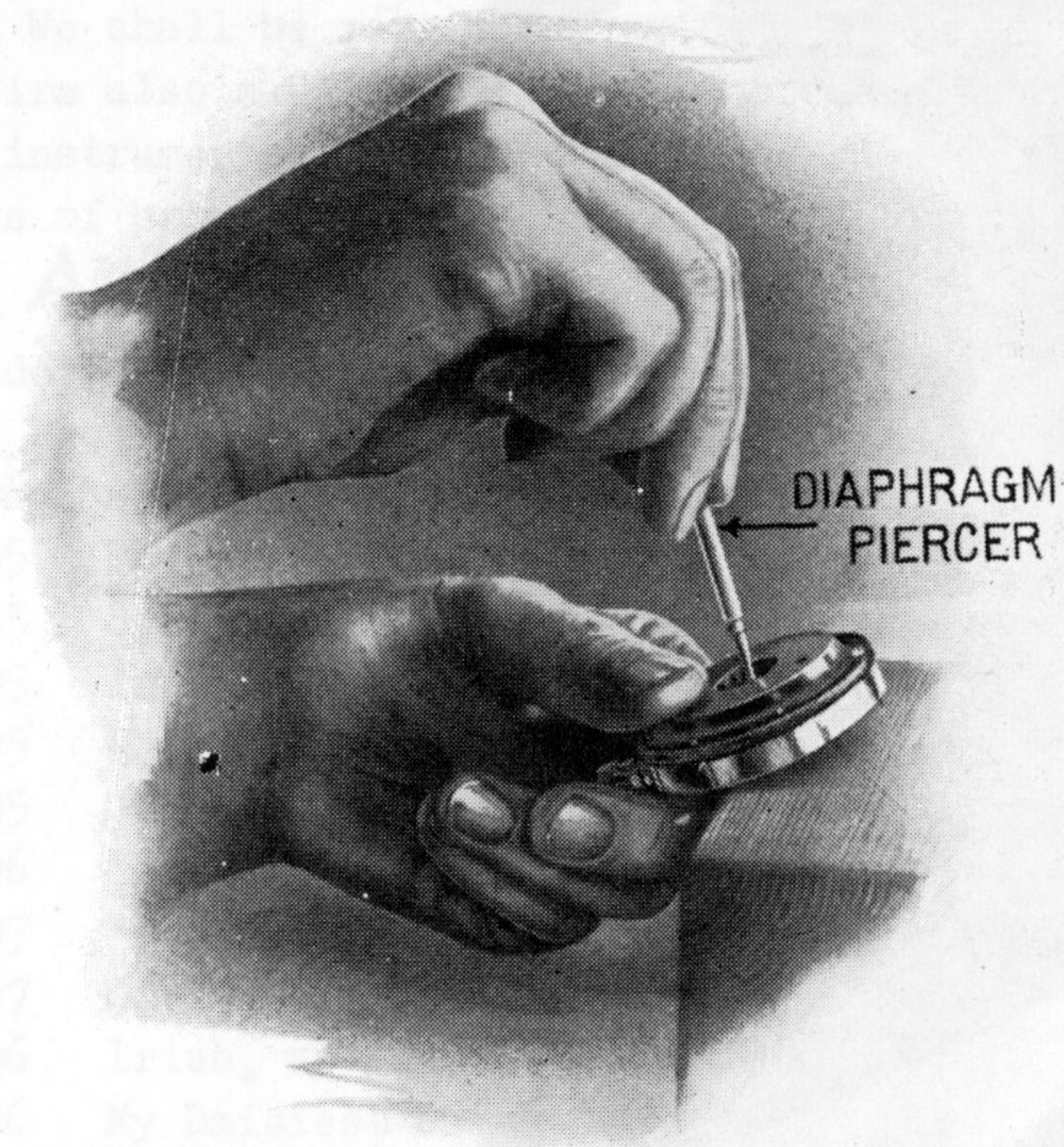


Adjusting Needle Arm

Fig. 6.

12. Heat the sound-box waxing iron (tool No. 1847A, illustrated in Fig. 1) over an ordinary gas jet about one minute. dip

into the box of sound-box wax (No. 804A, illustrated in Fig. 1).



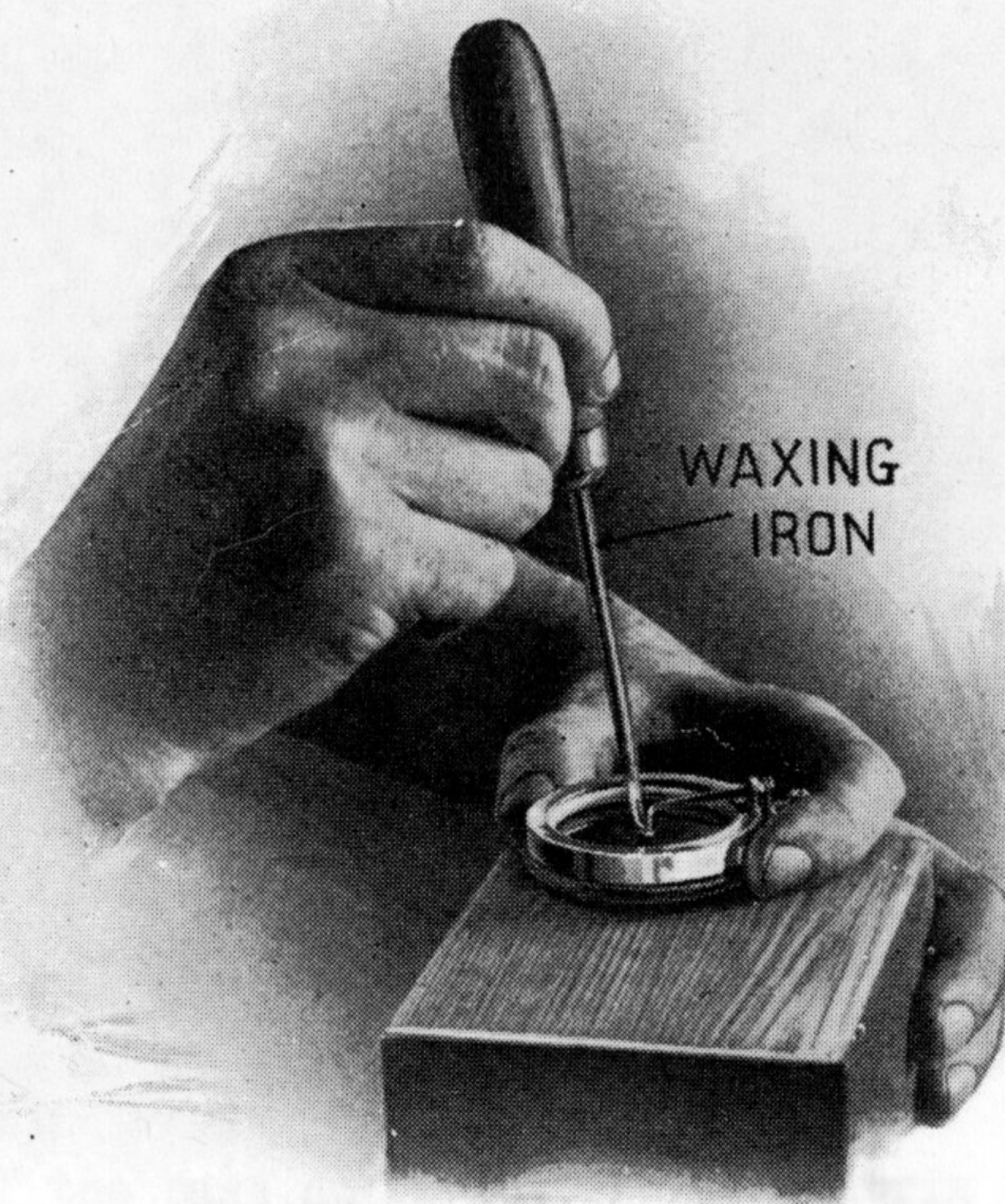
Piercing Diaphragm
Fig. 7

15. Test carefully for proper adjustment by playing over a record with which you are familiar. If the tone of sound box is heavy, relieve the pressure on the diaphragm by slightly releasing the upper screw (No. 496, Fig. 2). It requires but half a turn sometimes to accomplish the desired results. If the sound box rattles, try tightening the upper screw slightly.

Place the waxing iron over the sound-box needle arm foot (as illustrated in Fig. 8), and permit the wax to run off on top of the foot. Then turn the sound box over and repeat the operation by placing a drop of wax over the connection screw head. No. 471.

13. If taper arm sound box, place the rubber back (No. 719A, Fig. 2) in position.

14. Place the needle-arm thumb screw (No. 1228, Fig. 2) in arm.



Waxing Needle Arm Connection
Fig. 8

Use Victor Needles Only on Victor Records



Eldridge R. Johnson

Any collector owning a phonograph made by the firm of E. Mazo of Paris, France, or any Mazo cylinders is invited to write to your Editor to tell him about them, and even send photographs. We shall be reprinting extracts from the catalogue of E. Mazo in our next issue. The firm also made early movie cameras, movie & still projectors, lantern slides & some optical instruments. This was in the period 1900/1901, so it is assumed that the cylinders were of brown wax.

Addenda & Corrigenda

R E X cylinder records. Add the following to the listing in 'Talking Machine Review' of April, 1974. pp 84 and 89

284	Jan.1906	Eppler's Whiskers, marche comique	Rex Military Band
289	Nov.1905	The Minstrel Boy (Moore)	The Guildhall Quartette
291	Nov.1905	Sweet and Low (Barnby)	The Guildhall Quartette
293	Nov.1905	In this hour of softened splendour	The Guildhall Quartette
295	Nov.1905	When evening's twilight (Hatton)	The Guildhall Quartette
297	Nov.1905	Goodnight beloved (Pinsuti)	The Guildhall Quartette
377	Jan.1906		Robert Lennox
397	Jan.1907	"The Only Way" (a play):- Farewell speech	Tom Stuart
407	Jan.1907	Girls! Girls! Girls!	Artist not known
411	Jan.1906	Irish, as she is spoken	Artist not known
429	Jan.1906	My Daisiest Daisy	Harrison Latimer.

SCANDINAVIAN ODEON by BJÖRN ENGLUND

Talking Machine Review of October, 1974, page 183 which should have been described as Preliminary notes.... not our mis-spelling.

The article referred to those series commencing pre- 1945.

The first Danish series should read A144000 -- 144999, 1912 - 15? (all p.186)
add A149000 - 149999, 1915 - 25?

A131000 - 1925? A116000 (dates unknown) A160600 - A160788

Swedish Odeon. 30 cm series. commences D6021 (p. 186)

Danish Odeon Matrix Chronology. (p.186)

1935 2160 - 2230 1936 2231

The highest 1940 may have been 3738, as 3739 was recorded 4th. Jan, 1941.

The lowest 1944 possibly 4416.

BRITANNIA cylinders Talking Machine Review of June, 1975. page 363.

Your Editor finds he has an extremely moulded brown wax copy of no 251 "I want to be a Military Man" from 'Floradora' by Leslie Stuart sung by Harry Leonie who went on to gain fame in musical comedy and made one disc in the Columbia DX series with a male quartet singing a selection of musical comedy successes.

David Grahek writes: re

EDISON DISC MASTERS p. 207, Talking Machine Review, October, 1974

"The second entry from the bottom of the page notes that Edison matrix 1411,S1,S2, Hensel's 'O Paradis' has had S1 issued on ED25. I have a copy of this song on Ed.82045 matrix 1411,S2. It is a single-faced record, the reverse being blank with no explanatory talk. Is this an oddity?

Of INTERNATIONAL INDESTRUCTIBLE page 252 of Talking

Machine Review No.31, December, 1974, I have No.83 "War march of the Priests" having no filler in category = also,
36 March from Floradora (Stuart) and also on edge - I.I.R.Co 2226 smooth plaster filler plain end. Both are introduced by the title and "International Phonograph".

While Mr. Grahek was writing he enquired if anyone can tell him something about a German-made, cabinet model phonograph called 'Fidelio' with a wooden tonearm. (In Europe this would be a gramophone!) Its is 36-inches tall, 21½-inches wide and 19-inches deep.

Opposite is the lid of your Editor's only Britannia cylinder, of medium-brown wax.

The printing is black upon an orange coloured banner. The box is well-made and covered with a dark-blue grained paper. These boxes must have been British made because several 'small' makers used them.

Frank Andrews reports additional material to his SYMONDS' LONDON

STORES

article in our previous issue, T.M.R. No.35.

Following a visit to the City Road Premise of Symonds' London Stores on 13th. August, 1902 by the Chief Technical Officer of the Edison Bell Consolidated Phonograph Co. Ltd. and a visit by one of that Company's

commercial travellers to a branch establishment of Symonds' London Stores in Tottenham Court Road London on 22nd. August, proceedings were begun by

"Edison Bell" and others against Symonds' London Stores alleging illegal duplication of Edison Bell recordings.

The full list of Plaintiffs was (1) The Edison Bell Consolidated Phonograph Co.Ltd. (2) Alma Jones (3) Ian Colquhoun (4) Harry Bluff (5) Olly Oakley (6) James Wilcocke (7) Eric Farr.

From the City Road, London EC premises were purchased (a) Eric Farr singing "Bravo! Dublin Fusiliers" (b) "Killarney" sung by Ian Colquhoun (c) "Clever Mr. Green" sung by Harry Bluff (d) "The Excelsior Minstrels No.4" (e) a banjo solo played by Olly Oakley. All the foregoing records were announced as "Edison Bell Records" but not sold as such.

From the Tottenham Court Road, London, premises were purchased (f) "The popular song from 'The Belle of New York' - 'La Belle Parisienne' - sung by Miss Alma Jones - London Record" (g) "Sung by Mr. Harry Bluff" (which was a copy of 'The lads in navy blue', but with the title omitted) London Record. (h) "Piccolo Solo - The Birds of the Forest" - played by Mr. James Wilcocke of London" (i) "Uncle Rube's Jubilee - played by the London Concert Orchestra" (j) "The famous nigger song, 'The Nigger and the Bee' - sung by Mr. Wilson Hallett - London Record".

The Chief Technical Engineer of "Edison Bell" stated, on oath, "I am able to say that none of the records exhibited to myself and the deponent Mr. Frederick Henry Rocke was manufactured by the Plaintiff Company. The same have been copied or reproduced from



records, the originals of which were manufactured by the Plaintiff Company"

It is interesting that although these two selections of records were all originally "Edison Bell" recordings, they contain two different identifying announcements, viz: the very famous and well-known "Edison Bell Record" and the lesser-known announcement of "London Record". The Chief Technical Engineer and Mr. J. E. Hough, Sales Manager of "Edison Bell" both stated, in September 1902, that "London Record" was the earlier announcement and "Edison Bell Record" (mostly announced by Mr. Harry Bluff) was adopted in "lieu thereof", "a little over a year ago".

I suggest that "London Record" was the style under which J. E. Hough originally sold his records, firstly with his London Phonograph Company and then with the same company when it was reformed and re-named as "Edisonia Limited". "London Records" continued when "Edisonia Limited" became the manufactory for the Edison Bell Phonograph Corporation, Ltd. and it was only when that company was reformed and renamed as the "Edison Bell Consolidated Phonograph, Co., Ltd." that the style "London Record" gave way to "Edison Bell Record."

The 5 - inch Cylinder in U.S.A. T.C. Fabrizio

The five-inch cylinder was born in an extravagant parry of one-up-manship directed against Edison by the American Graphophone Co. (i.e. Columbia). It was in 1898, when only the opening blows had been struck in the celebrated contest between these two companies for the home market. The idea of co-operation between the phonograph and graphophone interests, as well as the notion that the machines were suitable only for business purposes had died (quite literally) with Jesse Lippincott and his erstwhile North American Phonograph Company. *** Without a doubt both Edison and Columbia engaged in spying and subterfuge, but it was Columbia that elevated it to an art. At this crucial moment, with the domestic market at stake, Columbia was to seize upon a venture which would sacrifice the very future of the cylinder phonograph for the success of a fleeting promotional ploy.

The key to this curious affair can be found in the cross-licensing agreement of 1896 between Edison and Columbia. It was vastly equitable arrangement which allowed the latter to adopt and even claim responsibility for the superior technical improvements of the former. Conversely, Edison was given nothing, save a fusilade of fictitious press releases, from a Columbia which specialised in rhetoric rather than research. It may well be asserted that Columbia would have exploited the patent situation to the point of exact duplication of Edison's designs had this not been in conflict with certain other of their advertising which stressed the "obvious differences".

Left, Fig.1. Early style Edison 'concert' box lacks his picture.



It was thus when Thomas MacDonald, the star engineer of the Graphophone Company learned of the granting of a certain patent to Edison early in 1898 that the whole affair began.

Edison had, since the early nineties, used a method of cylinder duplication involving a 'master' record of a larger diameter than the records to be copied from it. It had been found that the larger cylinder allowed for the recording of higher frequencies with a resulting louder volume, as (in the simplest of terms) the sound incisions were spread out over a greater surface. To Edison, the idea of marketing such an unwieldy cylinder, considerably larger than the already fragile two inch diameter size, must have seemed absurd. Yet, this was the very scheme which occurred to Thomas MacDonald. By the end of the year Columbia was energetically merchandising a so-called MacDonald innovation: the Graphophone Grand. This machine, hailed as the "Highest Achievement of the Art", played a brown wax cylinder which was fully five inches in diameter. Indeed Columbia aspired to such historical pretensions as to donate one such instrument (the 'AG') to the Smithsonian Institution in Washington, D.C., where it may still be seen.

In 1899, Edison announced his own five-inch cylinder phonograph (based on the 'Spring Motor') and Edison 'Concert' records.

The year 1900 was the 'Bumper Year' for the five-inch cylinder. This was the zenith of their brief exploitation. Both Edison and Columbia were engaged in extensive advertising. As well, other companies entered the field around this time.

"Perfection" records were produced in both sizes by the American Phonograph Record Company. In his book "Cylinder Records" Duane Deakins lists the officers of this firm as popular entertainers of the day. Of the two five-inch examples that have been heard,



Fig.2. Later style Edison box which included a built-in device to facilitate removal of the cylinder.

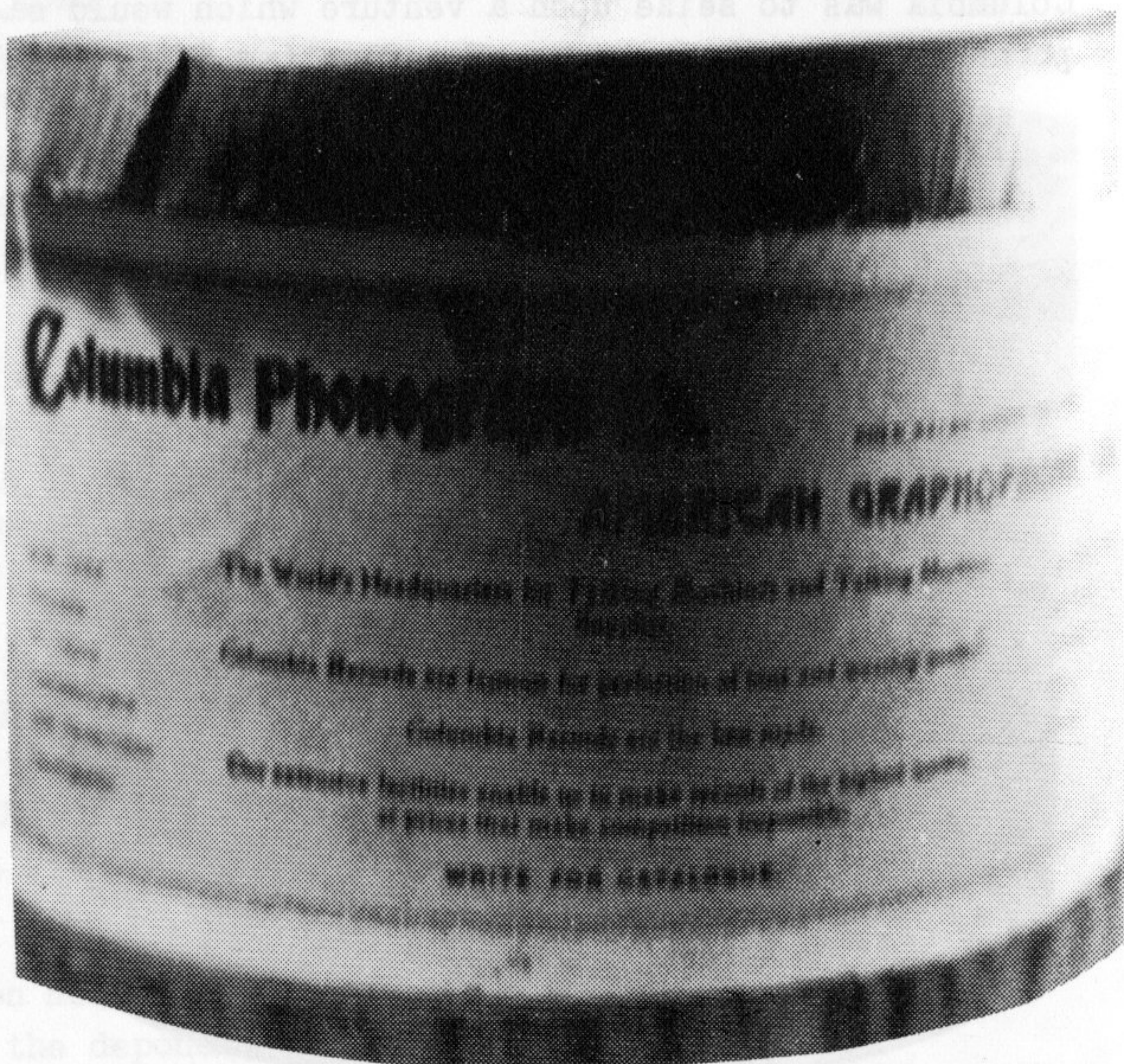


Fig.3. A Columbia box

one is announced "Perfection Record" following the title. Both play noticeably faster than Edison or Columbia records (though speeds were not fixed) and both are housed in Edison boxes with small identifying label glued to the outside. As can be seen in fig. 6, this label lists the selection (in pencil) and then continues "Perfection Master Records are made only by the American Phonograph (Record Co)" The use of the term "master" would seem to refer to the contemporary debate about the respective merits of original (i.e., master) records produced directly from an artist's actual performance, and those duplicated (or 'dubbed' from those master records. The latter were generally considered to be inferior. Perfection obviously wished to indicate the originality of its product.

Reed and Dawson of Newark, New Jersey, also produced five-inch cylinders. Examination of their boxes betrays their own label to have been pasted over a Columbia box, the original label being still visible beneath. While this might indicate piracy, they undeniably made their own recordings. The box proclaims proudly "manufacturers of strictly original recordings", and one selection is clearly announced "played by Reed's orchestra." Again, the term "master" record recurs on the label, suggesting that it was widely exploited as their selling point.

Norcross five-inch cylinders were manufactured by Douglas & Co. of New York City, who were phonograph suppliers. Those that have been seen are blanks for home

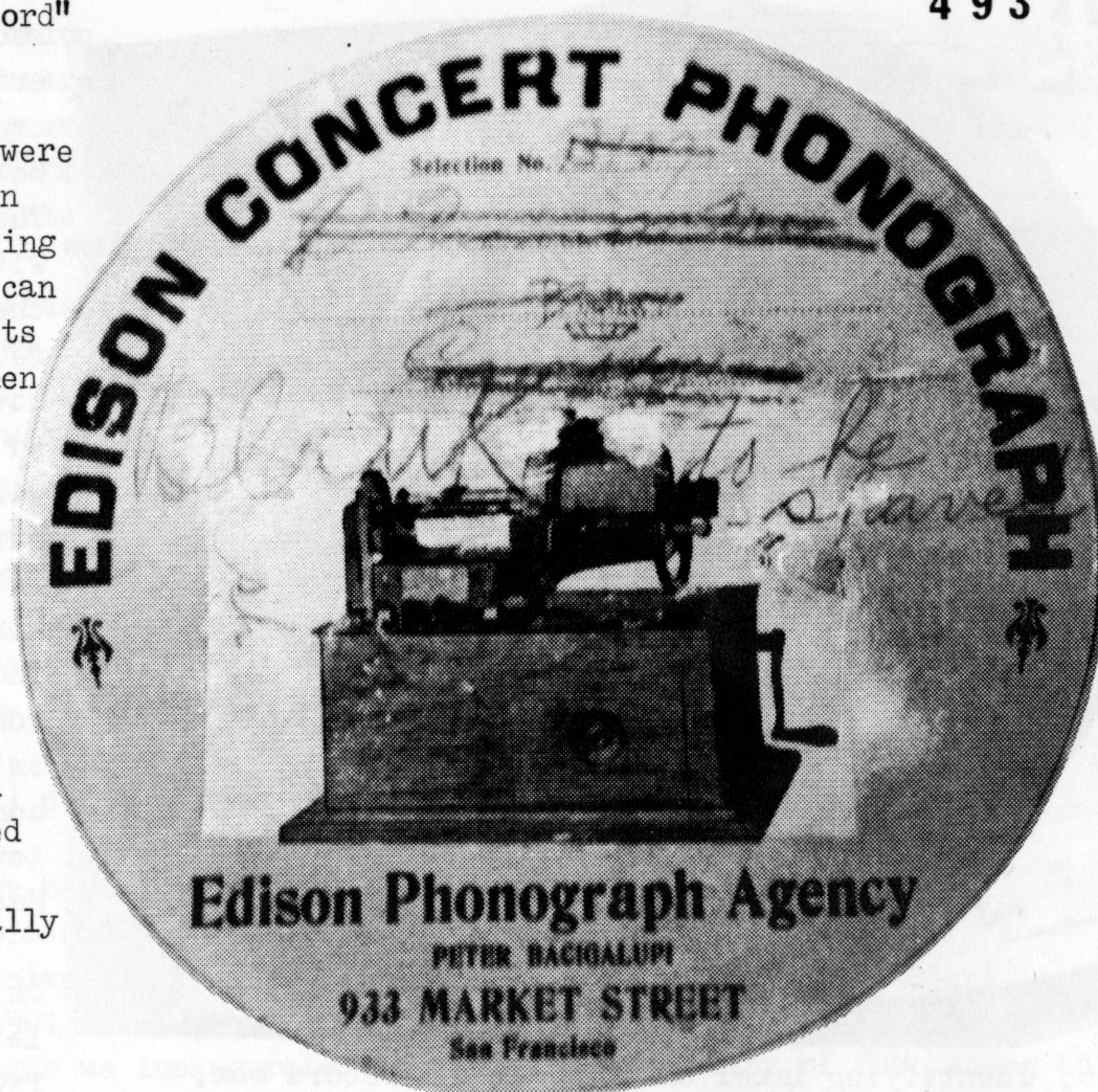


Fig. 4. Top of box in which Peter Bacigalupi sold Edison Concert records in San Francisco.

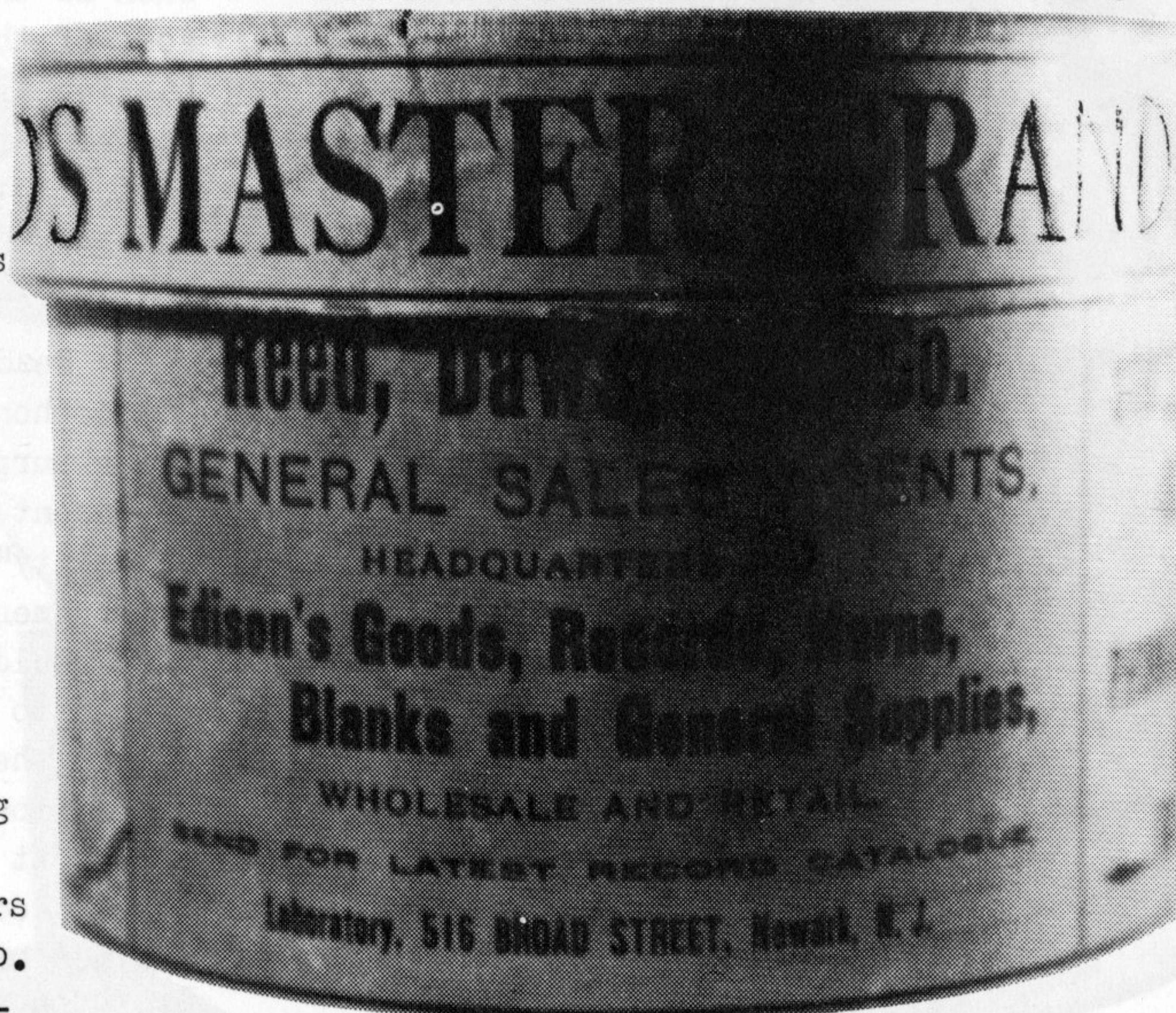


Fig. 5. Reed & Dawson adopted "Grand", a trade name of Columbia.



Fig. 6. Identifying label on 'Perfection' record box.

recording, so it is unknown if original records were ever created. This Douglas is not to be confused with Leon Douglass. The latter had been associated with the Graphophone Co. since the early 1890's in the area of record manufacture. He then moved to Chicago where he invented the Polyphone attachment that will be shown in the 'Talking Machine Review' very shortly. It is known that Douglass was already experimenting with five-inch diameter wax cylinders in connection with his device early in 1898, making him the first to adapt an outsized cylinder toward commercial ends, not Mr. MacDonald.

Lastly, the Lambert Co. of Chicago produced moulded pink (& later black) celluloid five-inch records. These are merely a rigid shell, without any 'filler'

such as the plaster of Paris core seen in some of the "standard" sized Lamberts. Lacking such lining to help them hold their shape, the five inch releases often warped, disturbing the play. Usually announced "Lambert Record", they were sold in an exceedingly plain box.

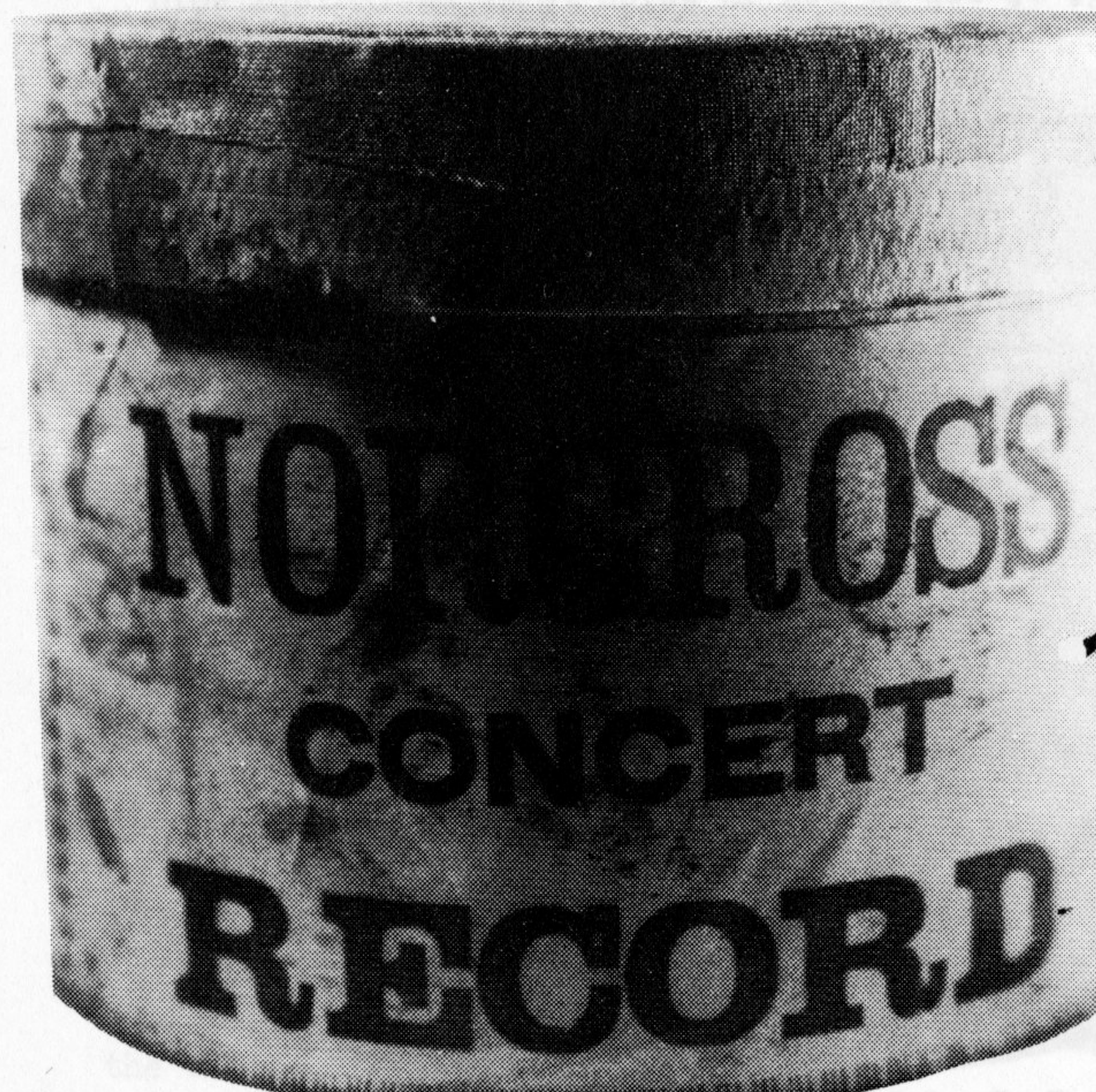


Fig. 7. The Norcross box used the Edison name 'Concert'

Read and Welch allege that "most Graphophone Grands were sold for exhibition purposes." This may, indeed represent a major source of appeal. The "fidelity" of the cylinders being an improvement over the standard sized, they would aptly serve exhibitors who wished to obtain the best possible sound. Again, their appearance would aid in exposition where the audience might be seated at some distance from the stage. Sears, Roebuck Co. issued a poster for the use of exhibitors promoting Graphophone entertainments, which is

frequently seen today in reproduction. More importantly, records were invariably created on the spot at such events using the local amateurs to demonstrate the recording process. The contents of one such is transcribed below: -

"Quartette, by Mildred C. Anderson soprano; Maxene Soper, alto; Mr. H. Marmon, tenor; Mr. W. Perkins, basso; and Mr. Ferguson. Professor Williams at the piano. The Barch(?) church choir Jersey City, New Jersey. This record was made before an audience of 150 people on the evening of 19th. May, 1904, at a Graphophone entertainment at the church, given to procure funds for our new devotional shrine. The selection is number 93 'No (?) night Prayer.'" Then follows a hymn.

After 1900 the five-inch cylinder began a steep decline. Indeed, Columbia had already failed to issue an exclusive "Grand" record list. Says the 1901 catalogue, "with our 1900 catalogue we innaugurated an entirely new policy of furnishing both kinds of records of all selections..specify whether "G" (Grand) or "P" (standard sized) records are desired."



Fig.8. Top of box for an Edison Concert Blank



Fig.9. Edison Concert Phonograph.
The stand for the horn is not original.

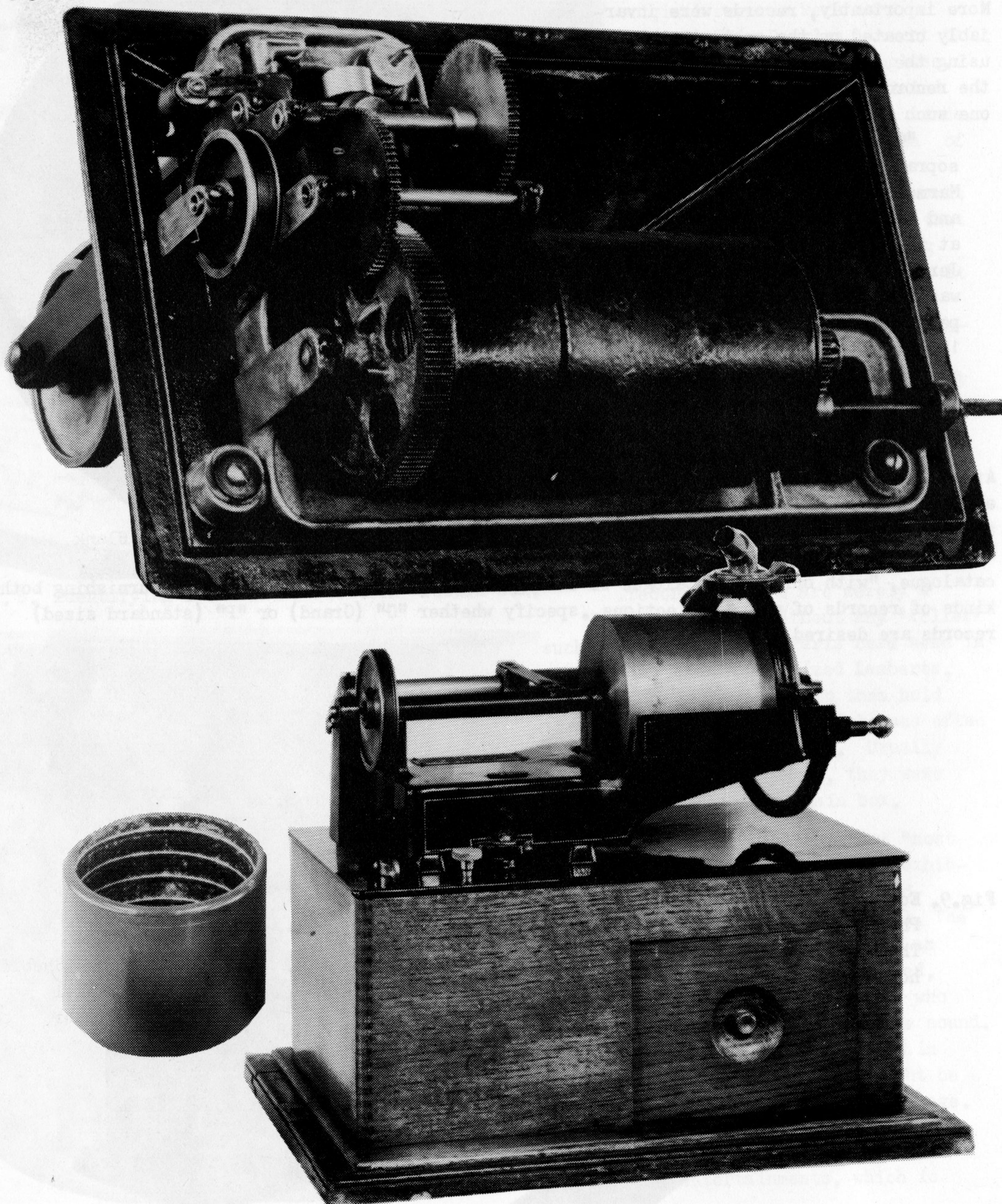


Fig.10 Edison Concert Phonograph with cylinder. Above, its motor.

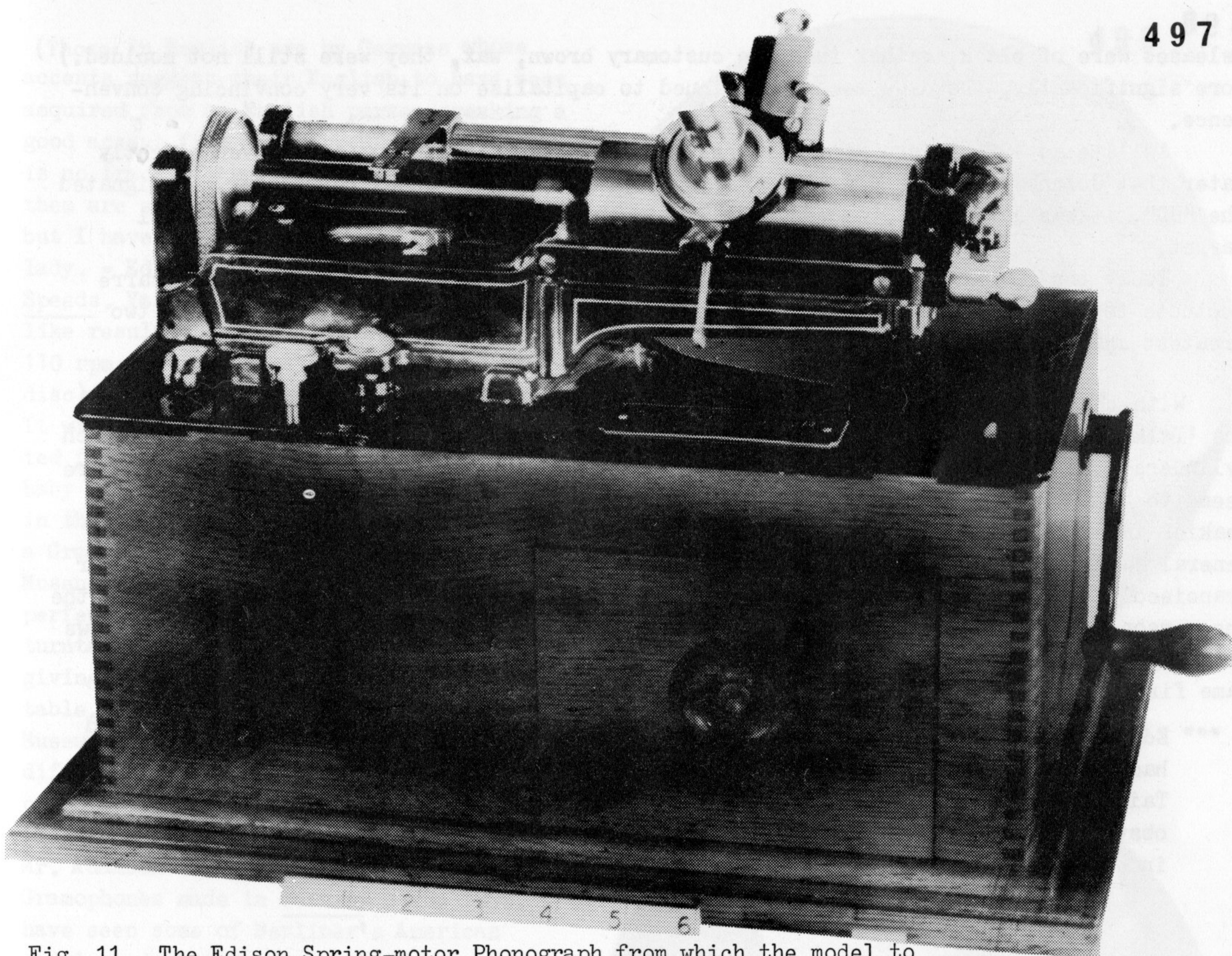


Fig. 11. The Edison Spring-motor Phonograph from which the model to play Concert cylinders was developed.

Soon afterward, Edison conformed to this method of identification, forsaking his independently numbered 'B' system for the simple inclusion of the letter 'C' before any selection in the regular catalogue.

In an effort to stimulate the sale of both kinds of records Columbia marketed the so-called "MacDonald" machine, which was able to play either. The five-inch mandrel slipped over the smaller, and the height of it adjusted. The idea of a telescoping mandrel was MacDonald's only patented contribution to the five-inch cylinder story. Hawthorne and Sheble phonograph jobbers of Philadelphia, briefly sold a complex contraption with two parallel mandrels which modified a regular phonograph to play both types of records, whose owner unconcerned about never again being able to put on the lid. In the reverse, it was not long before attachments were being sold to convert five-inch machines to play ONLY the small sized cylinders, the larger mandrel being discarded altogether.

After 1903 it can be generally assumed that most five-inch activity was confined to "custom" manufacture of records for those still in possession of unconverted machines, and some exhibitiv work. The standard moulded cylinders provided a better quality of sound than the five-inchers, to which moulding was never applied. (Although some of the later Columbia

releases were of black, rather than the customary brown, wax, they were still not moulded.) More significantly, the disc record continued to capitalise on its very convincing convenience.

As late as 1906 Edison kept a "Concert" machine in his line. It was even slightly later that Columbia brought out a "Grand" embodying the amber wheel reproducer. Designated the "BD", it was limitedly produced more likely for publicity value than for any real market.

Today the five-inch cylinder and the machines made to play it survive as a bizarre footnote to the demise of the cylinder phonograph, and to the bitter rivalry of its two greatest champions.

With the reproduction of the 'B & R' record brochure in the August, 1975, issue of the 'Talking Machine Review' I am made aware that I have omitted mention of their five-inch cylinders. This Company would seem to have produced its own original recordings, but there seems to be a connection with the company which produced "Perfection" records. Dr. Duane Deakins identifies the President of the American Phonograph Record Co. as W.F. Hooley, the General Manager as Steve Porter and the Treasurer as S. H. Dudley. He also claims "Signor Francisco" to be one of their artists. Since Sam Rous and S.H. Dudley were two names for the one person, a simple examination of the personnel listed on the Burke & Rous pamphlet shows striking similarities. The two companies could have been allied or identical, but which came first is a question yet to be answered.

*** Editor's opinion: co-operation between the phonograph and graphophone interests had had died many years previously due to Edison's obstinacy in not joining Bell and Tainter who had shown that recording on wax was superior to tinfoil. Similar obstinacy had caused Edison cylinders to remain wax whereas they could have been indestructible a decade sooner -- but that is another story. ***

12.5 cm Berliner discs

P. G. Adamson

Seven-inch Berliner discs are met with infrequently these days when one advertises or visits the appropriate shops and junkyards..... but the five-inch (12.5 cm) discs are encountered rather less often than the proverbial blue moon. Having received NO replies to my appeal for information from collectors I fall back on my own resources and those few I have been able to examine in private collections.

I suspect that these may be sufficient to cover the various types actually sold to the public. If anyone on reading this article finds that I omit his own particular example I should be grateful to hear from him.

As the little discs have no dating or matrix numbers, it is impossible to deal with them chronologically. General: They are all 12.5 cm in diameter (just under 5-inches) and are rather frighteningly thin. I measured 1mm to 2mm (.04 to .05 inches). The groove spacing is rather erratic but averaged 80 to the inch on the examples I saw. Speed is difficult to determine as the records are mainly spoken nursery rhymes, etc., or songs.

and German, which understandably are not usually found here, yet chronologically would have intermingled with those in English. Our illustrations serve to show various possibilities.

Figures 1 and 2. Disc 26. Shows a rather basic front design having the heading "E. Berliner's Grammophon D.R.P. 45048" (This latter being the German Patent number granted to Emil Berliner on 8th. November, 1877. It is interesting to note that this very comprehensive Patent is identical to the British Patent 15232 of exactly the same date.) Below the hole is "Alle Copir Rechte Vorbehalten." A raised-embossed catalogue number appears, as does a handwritten number, which is possibly a recording number. The back of this record (also illustrated) is 'Twinkle, twinkle, little star.' - shows the words printed on pink paper, and a separate sticker with English patent information. (I have seen this record with one much larger label on the back=Editor).

Figure 3. Disc 33 is similar in lay-out; the lighter type used may be merely a clearer impression from the same heading die used for disc 26. We have a title "Simple Simon" on the front written by one accustomed to the gothic-style of handwriting then more commonly used in Germany, and another handwritten number, this time misleadingly similar to the catalogue number.

Figures 4 and 5. Disc 50 has a decidedly different heading style (which could well be earlier than those on discs 26 and 33). Again with title, but no "Alle Copir Rechte" This time the label on the back mentions English Patents and also the characteristic trade mark which includes the name of the town Waltershausen in pieces where was situated the factory of Kämmer und Rheinhardt who made the little Gramophones.

Figure 6. Disc 40 is similar - but has the catalogue number sunken-embossed and a trade mark symbol on the front.



Fig. 3. The front of No. 33 - "Simple Simon"



Fig. 4. The front of No. 50 - "Blue Bells of Scotland"

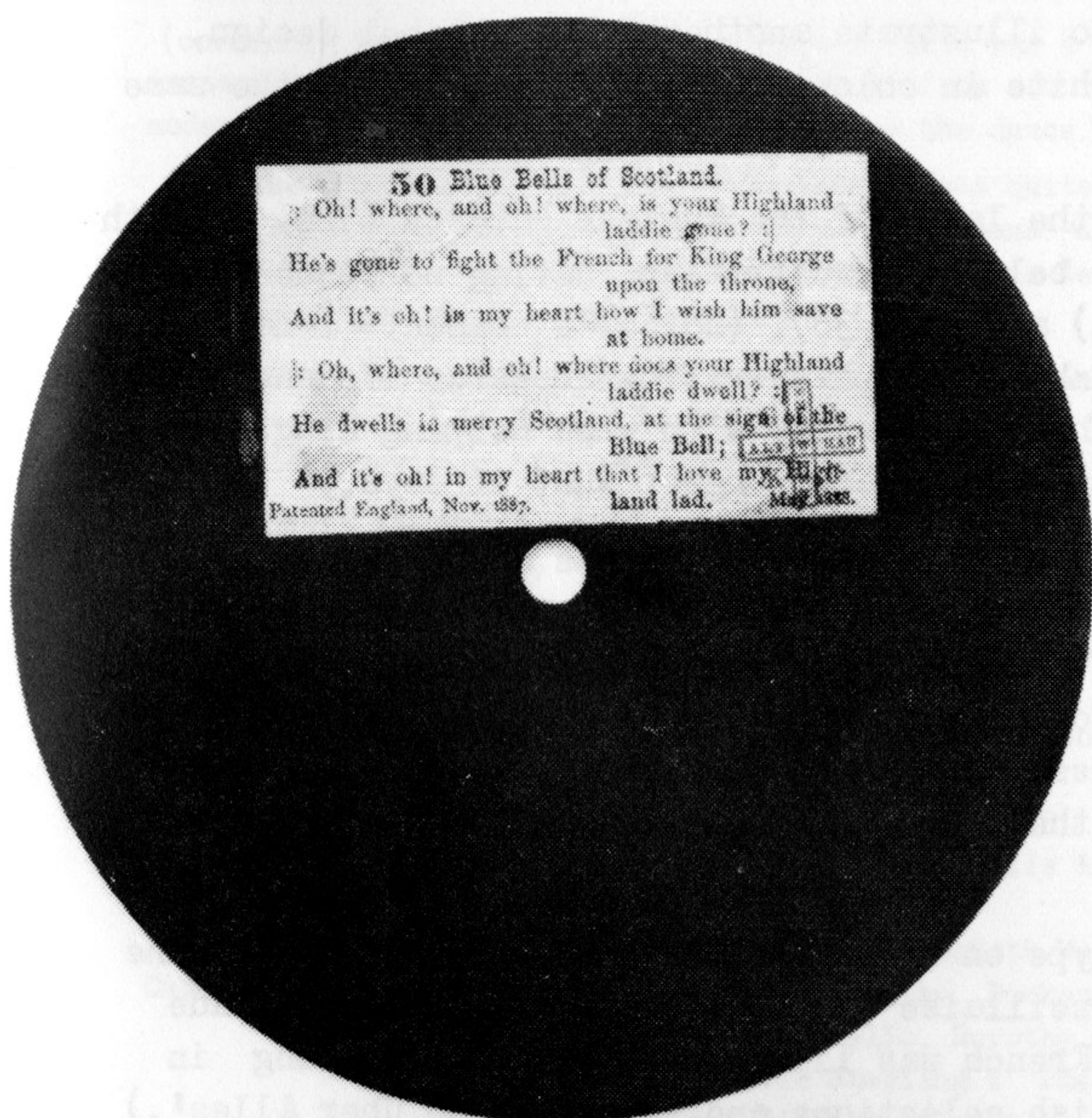


Fig. 5. The back of disc 50
Blue Bells of Scotland.



Fig. 6. Front of disc 40
We don't want to fight.

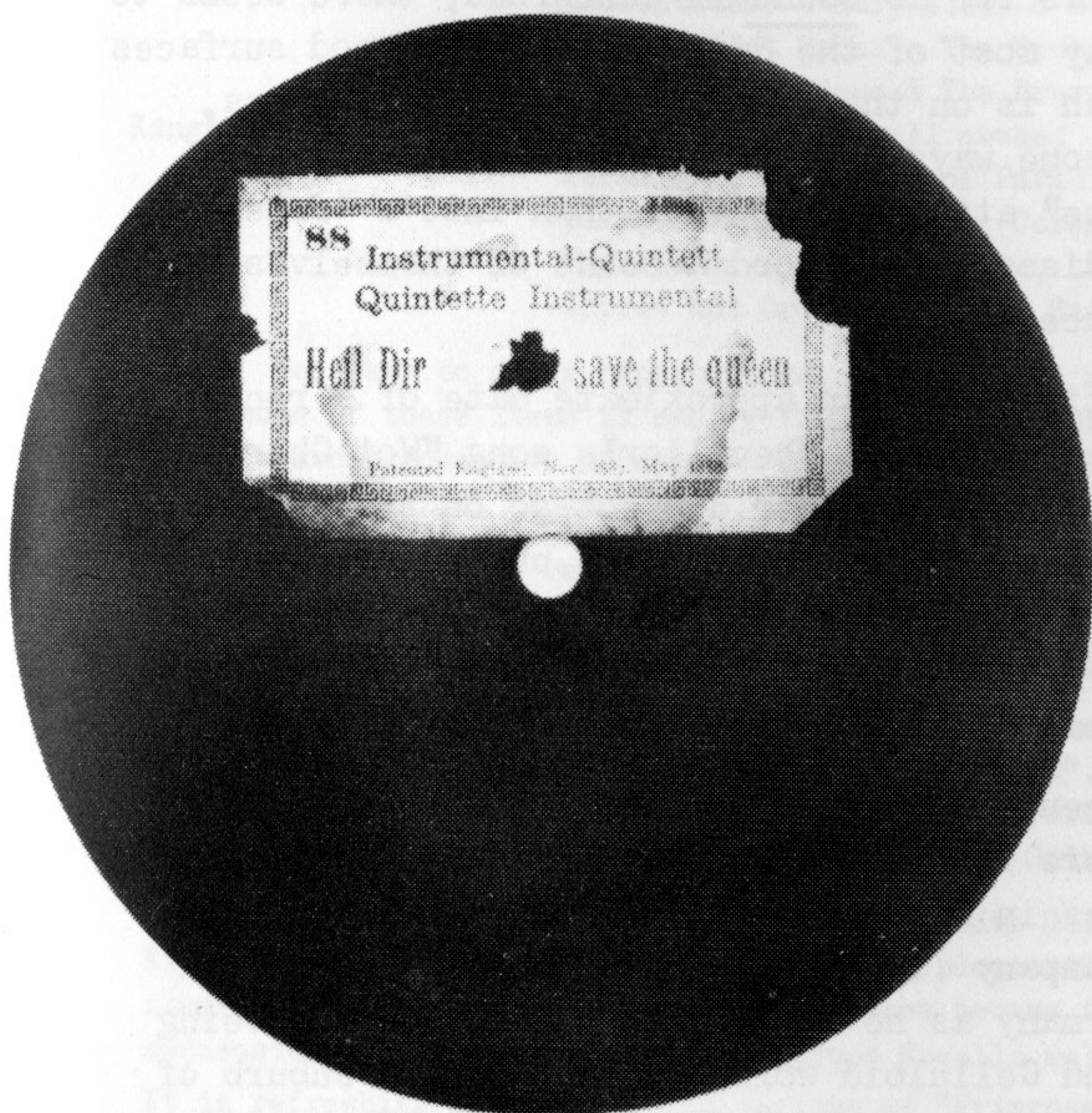


Fig. 7. The back of disc 88
Instrumental quintette version
of 'God Save the Queen.' A vocal
version exists on another disc.



Fig. 8. Front of disc 35
Cock Robin.

Fig.7. Disc 88 is shown back view only, just to illustrate another form of label design, which appears on several discs. This is off-white in colour. The front design is the same as disc 26, figure 1.

Fig.8. Disc 35 has, a heading in English, and the later of the English Patents (7204 of 15th May, 1888) on the front. The handwritten line below is frustrating, having no connection with the title (which is Who Killed Cock Robin) and then 367. (Editor's comment= I have seen others with the same "phrase" and different numbers. The handwriting looks as if done by someone more accustomed to Gothic letters, which I had to cope with when helping King George VI in Germany! Perhaps one of our older German readers can suggest what it says.)

The only one of these little discs I have seen which is dated also has a completely different front design, but so far I have been unable to produce a decent photograph of it. It has the words "E.Berliner's Grammophon D. R. P. 45048" and "Alle Copir-rechte vorbehalten" in very smaller lettering close to the centre hole, and at 45° to the handwritten title "Marsch No.1 Trompeten" and embossed catalogue number 102. The number 14/890 appears near the title, which I presume to be the date 14/8/90, although I could be quite mistaken.

(Editor comes in again. I have seen another type on record No.161. which said, "Gramophone E.Berliner's Patent Brevete S.G.D.G. La Marseillaise" It had the 'Waltershausen' trade mark, but the label on the back with words in French was lilac in colour. It was sung in good French by the same baritone as the English selections and 'Deutschland Über Alles'.)

These illustrations and descriptions will give readers some idea of the appearance of the world's first commercial disc recordings. As far as sound is concerned, there seems to be much variation in recorded level, but luckily most of the discs have quite good surfaces without much evidence of the etching noise which is on the early 7-inch Berliner discs. Articulation is mostly surprisingly good - in some ways better than the 7-inch discs - seemingly having been made into a "speaking tube" attachment rather than into a "free-standing" horn. So, all-in-all, these little discs give a good account of themselves and tend to belie their eighty-odd years of existence.

Your Editor comes in yet again. = One can sometimes give an approximate date of a record by the song upon it. No 54 of these little discs is Albert Chevalier's song "Wot Cher-Knocked 'em in the Old Kent Road". It is known that Chevalier did not go on to the Music Halls until February, 1891 (having previously been a 'straight' actor) but he sang this song in his performance of 1st. May, 1891. He admitted having written some of his songs before going on to the Music Halls, but only performed them at private functions. Readers can draw their own conclusions.(Incidentally, he recorded Edison cylinders in 1891.)

Who made the 5-inch (12.5 cm) discs. I have seen 30+ plus different of these discs over the past ten or so years and feel that there were two makers. Some have the 'Waltershausen' trade mark, some do not. When Emil Berliner was in Europe in 1897 doing the preliminary work for the establishment of The Gramophone Company in London & Deutsche Grammophon in Germany he left a trail of letters all over Germany as he went. One such refers to being prepared to engage again the Rhenische Gummi und Celluloid works of Neckaran, a suburb of Mannheim, who were a big concern with hydraulic presses & who had made 25,000 of the discs for Waltershausen. As this was only a few years previously, he should have known! (It is known, of course, that Josef Berliner produced the 7-inch discs in a part of his factory in Hannover and the Mannheim firm was not again called upon.) But.... I am not entirely

(continued from p.462) that Britain was a Victorian/Edwardian country right up to the instant that the very first bomb fell on it from one of Hitler's planes. Musically was there anything more modern than Constant Lambert classically or the dance bands of, say, Lew Stone et alia?

503

In that Idyllic setting, Ivor Novello was quite in keeping and although his productions continued to appear until 1951 there were still many "Edwardians" around trying to rebuild Britain as of the 1930's, and in 'King's Rhapsody' two very real Edwardian actresses Zena and Phyllis Dare (who lived to very advanced ages) actually played parts requiring older actresses.

The last-produced was 'Gay's the Word' for which the book was written by Alan Melville, which is no doubt why it is least like Novello's other work and perhaps why I like it least. Novello's collaborator on all the other items reviewed here was Christopher Hassall.

'Gay's the Word' was a vehicle for Miss Cicely Courtneidge whose work as always is exemplary coping impeccably with the gay "Bees are Buzzin", the tender "If only he'd looked my way" and the obviously named and performed "Vitality". In fact, I challenge readers to find any record which Miss Courtneidge has made at any time in her career which does not give the impression to the listener that she is putting every ounce of her vitality into it.

Having mentioned the piece which I feel to be so different we'll list the contents of the other WORLD RECORDS SET:-

2 - LP Set SHB 23 IVOR NOVELLO - THE GREAT SHOWS

Glamorous Night, 1935. Fold your wings = Mary Ellis & Trefor Jones : Glamorous Night : When the gipsy played = Mary Ellis : Shine through my dreams = Trefor Jones : Shanty Town :

The Girl I knew = Elisabeth Welch :

Careless Rapture, 1937. Music in May = Dorothy Dickson : Why is there ever goodbye = Olive Gilbert : Studio Scene = Ivor Novello, Dorothy Dickson & Olive Gilbert : Love made the song = Sybil Crawley & Eric Starling : The Miracle of Nichaow & The Bridge of Lovers = Orchestral with Olive Gilbert soloist.

Dancing Years, 1939 & resumed 1942. Waltz of my heart : I can give you the starlight : The wings of sleep = Mary Ellis & Olive Gilbert : My life belongs to you = Dunstan Hart & Mary Ellis : My dearest dear = Mary Ellis & Ivor Novello : Primrose = Roma Beaumont : Leap Year Waltz : Three Ballet Tunes = The Orchestra

Ivor Novello piano & The Drury Lane Theatre Orchestra cond. Charles Prentice, Mus.Bac.
King's Rhapsody, 1949. Someday my heart will awake; Take your girl; Fly Home little heart; The Mayor of Perpignan; The gates of Paradise; Mountain dove; If this were love; The violin began to play; Muranian Rhapsody; Coronation scene and Finale. = Vanessa Lee, Olive Gilbert, Phyllis Dare, Denis Martin, Larry Mandon, Ivor Novello, solos & variously combined. Chorus and Orchestra cond. Harry Acres.

Contrary to one's expectations, although the music of Novello is well-known and popular enough in its day, none of these items is easily 'found' in its 78rpm form. The introduction of recording on tape allows more generous souvenirs of musical shows, which could have been the case for 'King's Rhapsody' (the only one I saw in its original production).

In these three records we have the majority of Novello's later writing (except 'Perchance to dream' that was recorded by Decca). It is hoped that World Records will pursue the theme and re-issue his earlier work, beginning with "(Keep the home fires burning) Till the Boys come home" composed in 1915 & launched in New York.

One must not doubt that these were all great shows, but the music was not in the vein of "dance music", rather in the style perhaps now termed "light music". A type of music now seldom heard. Tuneful romantic songs, or light and gay pieces like "Primrose". Perhaps the "heaviest" piece is the patriotic "Rose of England" which might be equally appropriate in a Gilbert & Sullivan or Edward German setting.

Throughout he was well-supported by Olive Gilbert as his principal contralto and soprano Mary Ellis. Elisabeth Welch provided the voice that was pleasantly individual. It is impossible to fault any of the other singers in this great re-issue. Vanessa Lee became the lead for King's Rhapsody, while over the years a succession of pleasant male voices served Novello well, with perhaps Trefor Jones having the 'edge' on them. It is refreshing to hear a vocal version of "Primrose" by Roma Beaumont, a tune which is usually rushed-through in orchestral selections.. Ivor Novello himself is heard both vocally and pianistically.

Three important re-issue-records not to be missed, being a "comprehensive Novello", an important view of British Musical Theatre and an evening of tuneful music all on three discs.

REQUEST from FRANK ANDREWS:-

Can anyone owning a copy of the November, 1893, PHONOGRAM published by the Edison Company confirm or deny that it contained an article about a meeting at the home of Rev. H. Haweis to listen to cylinders of the late-poet Robert Browning?

Frank Andrews, 46, Aboyne Road, London NW10 OHA.

Merle Alcock

P. Charosh

The death occurred 1st. March, 1975, of Merle Alcock, in Phoenix, Arizona. She was very active in USA as a blue-seal artist during the 1920's. For instance, the 1925 Victor catalogue shows nineteen sides by her including "Good Bye, Sweet Day", "Waters of Minnetonka" and other things of that sort. She was active earlier, too, about 1910 when she made some recordings for Columbia under her maiden name, Merle Tillotson. She is best remembered now as an early teacher (if not the first) of the contemporary soprano Eileen Farrell. The obituary in 'Variety' (in part) says... "she made her concert debut in London in 1914 and sang with the New York and Boston Symphonies. In the USA her debut at the Metropolitan was in 1923 in "I Amico Fritz"...". My copy of "The Metropolitan Annals" shows that she sang at the opera house from 1919-20 and again from 1923-29.

A speaking watch

The latest horological invention is a speaking watch; that is, a repeater which literally "speaks" the hours and quarters instead of striking them. It is the invention of a Genoese watchmaker and furnishes another use for the phonograph. It is the size of an ordinary watch, but in the cavity of the case is a phonographic plate prepared before the watch is made, and on which the hours and quarters have been marked by grooves. The disc has forty-eight concentric figures, of which twelve correspond with the phonographic indication of the full number of hours, and the remaining thirty-six with each twelve to respective quarter, half-hour, and three-quarter hour of every full hour. Thus, if the dial points at 12.15 on the disc, a steel point drops into the corresponding groove on the simultaneously rotating plate, upon which "12.15" is then spoken, just as by the phonograph. At the back of the case is a small acoustic slot, corresponding with a naturally larger but similar opening on the telephone, and by holding the watch to the ear one can, of course, hear the time "spoken" more distinctly still. (From 'Science Siftings' 12th. Aug. 1893= F. Andrews)

Reggie Williams

We have just learned (owing to a letter taking so long to come from Australia) that the death of Reggie Williams occurred during April. He was the eldest son of Music Hall star Billy Williams, who himself performed on the Halls for a time as 'Billy Williams Jnr.'

EXPERT PICKUPS LTD.

DIAMOND STYLUS REPLACEMENT INDIVIDUAL SERVICE

For detachable cantilever systems using clients' own stylus assemblies, thereby much reducing costs. Ask for special quotations and prospectus. Radius to choice: 0.0005in. (stereo) to 0.004in. (78 oversize). Elliptical where suitable. Radius and form shadowgraph—checked using X 500 magnification.

Grade A: Finest quality, highly polished, giving minimum background, greater clarity and analysis. Grade B: Commercial standard, 0.0005in. to 0.0025 only. Oversize sapphires and diamonds ("A" only) for Pathé and Edison reproducers formed and fitted. Our diamonds are manufactured only to customers' specifications and are distributed solely through us.

EXPERT PICKUPS LTD., P.O. BOX 3, ASHTEAD, SURREY. Tel. ASHTEAD 76604

convinced that there was a single manufacturer, thinking also that I have "located" another maker, but am reluctant to rush into print just now, so I may take a holiday next Spring way out to the east of Germany!

In our 'sales list' distributed in June, 1975, item 14 'The leaflets which accompanied the handcranked Berliner Gramophone sold by Parkins & Gotto c.1890' lists some of the 5-inch discs available. Below we list those which are neither mentioned in this article, nor the Parkins & Gotto leaflets..... from information supplied by readers.

16 A little ship was on the sea

24 A tree is known by its fruit, and other proverbs...

39 this record counts up to 20, says the days of the week. On the front is handwritten-
'Engl. Vers.'

51 Sweet by and by

120 Boccaccio March - piano solo

52 Home, sweet home

130 Clarinette - Variations

55 God save the Queen!

272 Deutschland über Alles

56 Mikado - The flowers that bloom in the spring

We may be able to show you further illustrations in a later issue.

Editor's P.S. In figure 4. under the title are some half-formed words or letters. I recall having seen the same thing on another disc. Has anyone a solution?

UNDER THE DUST A HIDDEN MINE OF RECORDED GOLD

A. Kelly - J. F. Perkins - J. Ward

What have you in the attic?

The Gramophone Company has had thousands of artists on its rosters since 1898 - many of them well known but most of them relatively obscure. Occasionally, an old record is found to bear a new name and, if the name is already a celebrated one, the record is treasured as a "find" of some value. Such finds are naturally infrequent and usually the result of pure chance but it is sometimes possible to direct attention towards a possible treasure in the hope that a copy may actually be among somebody's odds and ends, yet unrecognised. Thus the identification of John O'Reilly with John McCormack has revealed a solitary, damaged copy which presumably was previously regarded as something of no particular importance.

It appears now that another very well known celebrity made some recordings in 1902 and that at least one of them achieved commercial issue. The name is none other than F. W. Gaisberg, chief recording expert for the Company and an undoubted celebrity. Although his recordings as an anonymous piano accompanist are well known, no one seems to have remarked on his performance as a solo virtuoso, and it is possible that this too was anonymous.

The record in question is G & T 9323, matrix 4985a, recorded in London on 18th. September 1902, and containing Liddle's "Abide with me", played on the chimes. It would be interesting

to know who owns a copy of this and whether or not it is recognised as a celebrity performance. If not, then a suitable frame and place of honour can soon be found for it!

It would also be interesting to know how many other chimes records were made by Fred, since the early catalogues were rather reticent, though they did name Lent and Wilde. It is possible that G & T 9324 and 9325 are also by Fred, but in each case the name of the artiste does not appear anywhere, the only other certainty being matrix 4986a containing "The Old Hundredth", alas unissued. Perhaps Michael Wyler knows.

Here comes that Editor again! Having received the above via Alan Kelly, and having in the past been dabbling with a listing of Zonophone and Cinch records I recalled the recordings by one Carl Grunnow playing the tubaphone..... which in this case means tubular chimes. Is this a pseudonym for Fred Gaisberg, or was there really a Carl Grunnow? Now here comes the most coincidental part. Only three or four days after receiving the above article and wondering about Carl Grunnow I went on my rounds of the local junkshops.... and shiver me timbers! There was a Cinch 5074, double sided selection from Leo Fall's "Princess Caprice" with unobtrusive orchestral accompaniment. It is well-recorded and the tubular chimes are superlatively played! Matrix numbers 13912L / 13913L. Come on matrix experts, is this Fred or Carl?

While on the topic of Fred Gaisberg, on one of those countless scraps of paper I have all over the place one asks is Fred Gaisberg the soloist on any of these Berliner discs in the first list of November 1898? 5501 "Honeymoon March" 5503 "Washington Post March". Is there a Berliner expert among our readers who can answer this? Does someone actually own these two records?

The Alan Kelly of this article is he who lives in Sheffield, England. Remarkably, we have three readers named Alan Kelly.

The Story of Nipper & The H.M.V. Painting

by LEONARD PETTS with Foreword by FRANK ANDREWS

The first authentic account substantiated by E.M.I. archives

Profusely illustrated

Price \$3.00 or 85 pence (inc. postage)

The Talking Machine Review, 19 Glendale Road, Bournemouth BH6 4JA

Coming soon....

We have some great new publications in active preparation which should be ready for sale with our next issue:-

S T E R L I N G cylinders. A complete listing of Sterling cylinders, by Sydney H. Carter.

A history of Sterling cylinders by Frank Andrews.

*** A listing of the Sterling cylinders reissued on Pathe discs by Len Watts & Frank Andrews.

C L A R I O N cylinders. A complete listing of Clarion cylinders by Sydney H. Carter.

A history of Clarion cylinders by Frank Andrews.

All will be illustrated.



Jazzfan Louis Topič with his Author's Almanach = Louis Armstrong V Praze '65

Louis Topič, Ex-professional dancer, movies personality and all-round man in jazz, dance, pop music and collector of records & books celebrates his "Big 70" on 4th. October. Born in 1905 in Rostěň near Holešov, Moravia. Primary job as polygraphy-worker. Later, in 1933, General Secretary of the Dance-Union "Roxy" in Brno. Editor of the first Czechoslovakian Society - Revue "Dancing", Manager of first "Concours Jazz Orchestra" in Praha, Brno and Bratislava. From 1934 Amateur Dancer, from 1938 Profi-Dancer / to 1945 / with Ben-Chenni in Oran & Algiers. Toured many European countries. 1946 - 64 worked for Gramoclub Prague & Hradec Králové, etc. From 1965 "Jazz & Pop Music Correspondence" Documentation Centre, Prague. Untiring jazz enthusiast & journalist. One of the key personalities in Czechoslovakia's jazzlife. (Regular reader of Talking Machine Review!) A. Truhlář.



Baby Odeon records of 5 -inch diameter as above, with either yellow (as above) or blue labels are exceedingly rare to find. Those of which we have heard to date all have a catalogue number of World War I, e.g. 1914, 1915 etc. We should be pleased to hear from anyone having a Baby Odeon Record whatever its number or label colour. To date we know almost nothing about them! The reverse of this example is 'Regimental March of the Scots Guards.' We are grateful to Fred Wall who loaned his copy.

The Talking Machine Review, 19. Glendale Road, Bournemouth BH6 4JA, England.
 Contents copyright. droits réservés aux ayants-droits.